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IN

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THE INDIAN ANTIQUARY,

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VOLUME XXXV. — 1906.

THE KHAROSTRA COUNTRY AND THE KHAROSTRI WRITING.

BY SYLVAIN LÉVI.

*Translated, with the author's permission and under his direction, from the "Bulletin de l'École Française d'Extrême-Orient," Vol. IV., 1904, pp. 543 to 579,
by MABEL BODE.*

(N.B. — In the case of Chinese words, the French system of transcription has been followed in this article.)

I HAVE published in the *Bulletin* of the École Française d'Extrême-Orient a document of Chinese origin, in which the name Kharoṣṭra appears as an ancient designation of the town of Kashgar. On the faith of this text, I proposed to trace the origin of the Kharoṣṭrī writing to Kashgaria.¹ M. Pischel and M. Franke have collaborated in the task of refuting my thesis, in two successive communications to the Academy of Berlin (*Sitzungsberichte der Königl. Pr. Ak. d. Wiss.*, February 5, and July 9, 1903).² M. Halévy, who has already broken so many lances on the subject of Indian scripts, has again seized his weapons and hastened to my aid (*Revue Sémitique*, 1903). M. Pelliot, an umpire no less impartial than competent, has followed in the *Bulletin* (1903, p. 339 and 479) the phases of the fight, scored the points, marked the blows, and pointed out weaknesses, excesses and omissions.

The question raised has gained alike in width and in precision. I merely thought to offer a fortunate discovery to the patient curiosity of scholars. But the impetuous heat of attack, and perhaps also of defence, bears witness, notwithstanding my caution, to the importance of the problem posed and the weighty consequences of my solution, if once accepted. Being responsible for the controversy raised, I have felt bound to re-examine the facts in detail, without *amour-propre*, and without *parti-pris*, fully ready to acknowledge my error if I was mistaken. The results of the new inquiry have surpassed, I will not say my wishes, but my expectation. If I abandon the connection I had suggested between Kharoṣṭra and Kashgar, it is to carry the use of Kharoṣṭra as a geographical designation, further back by centuries, to the very epoch of the Kharoṣṭrī writing, — that is, the Indo-Scythian period, — and to make this geographical expression cover a more extensive ground, on the North-West frontiers of India.

I must begin by rectifying or completing certain inexact statements in my article, which my critics have neglected to point out. I mentioned the *Sin-yi Ta-fang-kouang Fo-houa-gen-king Yin-yi* of Houei-yuan as a work only [544] preserved in the Korean collection; the text I consulted in the Tôkyô edition of the Trīpīṭaka does, in fact, only reproduce the Korean copy. But the Chinese collections of the Soung, the Yuen and the Ming also contain the work of Houei-yuan; the characters

¹ [For a translation of M. Lévi's article on this subject, see Vol. XXXIII., 1904, above, p. 79 ff. — EDITOR.]

² [For a translation of these articles by Dr. Franke and Professor Pischel, see Vol. XXXIV., 1905, above, pp. 21 ff., 41 ff., — EDITOR.]

Sin-yi at the head of the title do not occur in the edition of the Ming. The Korean and the Chinese texts, however, show such divergences that they may be considered as independent recensions; moreover, the Japanese editors, contrary to their usual method, have published two texts, each by itself (Korean, *ib.* XXXIX.: 10, 109—129; Chinese, *ib.* 129—147). The Chinese edition naturally appears in Nanjio's Catalogue, which is based on the Collection of the Ming; here it comes under the number 1606. I had not succeeded in finding Houei-yuan, the author of the *Yin-yi*, in the biographies of the *Kao-seng-tchouan*; M. Nanjio's references (Appendix III., No. 32; Hwui-wân) have put me on the track. The *Soung-kao-seng-tchouan*, compiled in 988, contains a brief notice of our Houei-yuan. This notice does not give a precise date; but it is inserted (Tôk. ed. XXXV. 4, 94^b) between two biographies, of which the one mentions the year 766, the other the year 782 A. D. One would be inclined to suppose that Houei-yuan's period of activity fell between these two dates. This would be an error. As a matter of fact the *K'ai-yuen-chi-leiao-lou*, compiled in 730, classes the *Yin-yi* of Houei-yuan among the canonical texts and places its author (Tôk. ed. XXXVIII. 4, 83^a) immediately after I-tsing and Bodhiruci, who died, the one in 713, the other in 727, and immediately before Tche-yen and Vajrabodhi who began their work as translators in 721 and 723 respectively. Houei-yuan then belongs to the first quarter of the VIIIth century.

The new translation of the Avataṃsaka-sūtra, of which the *Yin-yi* of Houei-yuan is a commentary, was written between 695 and 699; the translator, Çikṣānanda of Khotan, died in 710 at the age of fifty-nine. The interval between the interpreter and the commentator is slight even to the vanishing point. Even if Houei-yuan did not personally collaborate in the collective work which bears the name of Çikṣānanda as the name, so to speak, of the firm, he may well have received oral instruction from the monk of Khotan. Hence his *Yin-yi* bears the character of a supplement, or rather, an appendix to the translation of the sūtra. If we regard it as such, the note on *Chou-le* and Kharoṣṭra is illuminated by a sudden and penetrating light. The formula introducing this note is the same in the two recensions (Kor. text, p. 121; Chin. 3, p. 140): "*Chou-le-kouo, tcheng ming, K'ia-lou-chou-tan-le*" ("The kingdom of *Chou-le*; the exact name is *K'ia-lou-chou-tan-le*"). I have gone carefully through the whole of the two recensions of the *Yin-yi*; I have not once met with another example of this formula: *Tcheng-ming*. Houei-yuan regularly employs, without once varying from it, the phrase *Tcheng-yun*; "the exact expression is . . .," every time he restores the correct form of a Sanskrit word mutilated or altered in the translation. Examples of this are innumerable. I will content myself with instancing a few:—(Kor. 110^a = Ch. 130^a): *Pi-cha-men, tcheng-yun, Pei-che-lo-man-nang* ("Pi-cha-men; the exact expression is *Vaiçramaṇa*"). (Kor. *ib.* = Ch. *ib.*): [545] *P'i-leou-po-tch'a, tcheng-yun, Pi-lou-po ho-ki-tch'a* ("Pi-leou-po-tcha; the exact expression is *Virūpa-akṣa*"). (Kor. 111^a = Ch. 131^a): *Tch'a, tcheng-yun Ki-tch'ai-tan-lo* ("Tch'a; the exact expression is *Kṣetra*"). It is the same with *san-mei* and *san-mo-ti* (= *samādhi*) (*ib.*); with *Yen-feou-tan-kin* and *Jan-pou-nai-t'o* (*Jāmbunada*) (Kor. 111^b = Ch. 131^b); *yeou-po-lo* and *ni-lo-wou-po-lo* (= *nila utpala*) (*ib.*); *Fou-po-ti* and *Pou-lou-p'o-p'i-ti-ho* (= *Pūrvavideha*) (Kor. 113^a = Ch. 133^b); *Yen-feou-t'i* and *Tchen-pou-t'i* (*Jambudvīpa*) (*ib.*); *Tao-li-t'ien* and *Tan-li-ye tan-li-chō* (= *Trayastrimśāh*) (Kor. 114^b = Ch. 134^b), &c.

On what authority does Houei-yuan base a correct restoration of the Sanskrit forms? Study of the *Yin-yi* enlightens us. To explain the expression *chan-hou* = coral (Kor. 117^b = Ch. 137^a) Houei-yuan writes: *fan-pen-tcheng-yun po-lo-mo-houo-lo wei-pao-chou*. "The Sanskrit original (*fan-pen*) has the exact expression: *paramavāla*, that is to say, precious tree."³ Thus Houei-yuan uses the Sanskrit original side by side with the Chinese version: In the same passage of the sūtra Çikṣānanda uses the Chinese expression: *tch'o-k'iu*; Houei-yuan comments on it in these terms: *fan-pen-tcheng-yun-meou-sa-lo-kie-p'o*. "The Sanskrit original has the exact expression: *musāra-garbha*." In another passage (Kor. 124^b = Ch. 143^a), where the text has, *kiun-houei-pi-k'ieou*, Houei-yuan adds the gloss: *fan-pen-tcheng-yun Yin-t'o-lo-mo-ti-pi-k'ieou*. "In the Sanskrit text

³ See the Special Note A on page 19 below.

the expression is: Indramati bhikṣu." Thus the author of the *Yin-yi* does not attempt arbitrary restoration; in case of doubt he turns to the Sanskrit manuscript. He has also at his disposal, and consults with the same conscientiousness, the original manuscript of the translation designated by him: *king-pen* (Kor. 114^a = Ch. 134^a, twice).

Either the Sanskrit or the Chinese copy, the *Fan-pen* or the *King-pen*, probably contained marginal notes, similar to the notes of our classic editions, and it is from these that Houei-yuan must have drawn a part of his information. Fifty years before, Hiuen-yuan had compiled, from the same materials, his glossary of the Tripiṭaka: *Yi-tsie-king-yin-yi*, and later, towards the end of the VIIIth century Houei-lin composed a still fuller glossary under the same title. I have already pointed out in my first article, when speaking of the enumeration in which the name *Chou-le* (= Kashgar) occurs, that [546] Houei-yuan does not comment on all the terms employed; he leaves out Pāṭaliputra, Kācīmīra, *Nan-ti-po-tan-na*, which he explains elsewhere in his work, *Tsing-tsing-peï-ngang* (perhaps because it is a compound made up of purely Chinese words instead of being a simple transcription); finally *Mo-lan-to* and *Kan-pou-tche*. Each of these two names is accompanied by the same note: *wei fan* "no translation." He means that Çikṣānanda has omitted to give the translation. Houei-yuan, as a good etymologist of the Hindu school, would have had no difficulty in imagining a satisfactory interpretation of these words, but he refuses to invent one when the translation is missing.

We are now enabled to seek the source whence Houei-yuan drew his information about *Chou-le*. The formula introducing the mention of the term *K'ia-lou-chou-tan-le* is unique, as I have said, throughout the whole of the *Yin-yi*. This apparent exception, in the case of a usage absolutely uniform, cannot in fairness be considered accidental. Houei-yuan did not say: *Chou-le, tcheng-yun, k'ia-lou* ["*Chou-le*; the correct expression is *K'ia-lou*"]. By using this phrase he would have indicated that *Chou-le* was correctly rendered *K'ia-lou* in Sanskrit. He was too well-informed to make such a statement; and he knew as well as modern philologists the forms brought into the language by Hiuan-Tsang: *Kia-cha, Chi-li-ki-li-to-ti*. But we have another means of clearing up the question definitively.

Before the translation of the Avatamsaka by Çikṣānanda, the sūtra had been translated, towards the beginning of the Vth century, by Buddhahadra. This translation has been preserved and I have given an account of it in my first article; it coincides exactly,⁴ as to the names of countries, with the translation of Çikṣānanda, except in the case of this very *Chou-le*. In place of this name which corresponds to a precisely defined locality, Buddhahadra's translation gives: *Pien-yi*, "the border-barbarians." Yet there was nothing to prevent the first translator from writing *Chou-le*, or an analogous name, if the original text contained the name Kashgar. This divergence requires explanation. To guard against any hasty conclusion I will first examine a document closely allied to our list.

The Mahā-saṃnipāta-sūtra (*Ta-tsi-king*) translated into Chinese by Narendrayaças between 589 and 618 contains, in the section of the Sūryagarbha sūtra (Tôk. ed. III. 3, 52), a list of the spots sanctified by the presence of a Bodhisattva. "At Vaiçālī dwells the holy man *Chen-tchou* (happy-sojourn: Susthāna?) *meou-ni* (muni) . . . ; in Magadha, *Pi-pou-lo-peng-kia* (Vipulāpāṅga) *meou-ni* (muni) . . . ; at Mathurā, *Ngai-yu-yen* (to love-cloud-fire) . . . ; in Koçala [547] *Che-ye-cheou-to* (Jayaquddha?) *meou-ni* (muni) . . . ; at *Sou-po-la-k'ia-sa-tche-meou-tchi-lin-to* (Supāraka saca? mucilinda) the holy man *Hiang* (perfume) . . . ; in Gandhāra *Ta-li-che-na-jou-mo-lo* (Darçanañāmala?) *meou-ni* (muni) . . . ; in *Ki-pin* (Kapiça-Kāgmīra) *Kong-[kong]-mo-ni-k'ia* (Kuṅkuma?) *meou-ni* (muni) . . . ; in *Ngan-feou-li-mo, Yi-t'sang-yeu* (myriad, deposit,

⁴ Çikṣānanda's translation omits, however, the note concerning Pāṭaliputra and the Monastery of the Golden Lamp. The note marked 1 (p. 247 of my first article in the *Bulletin*, p. 3, of the *tirage à part*) refers to this notice and has nothing to do with the indication of the 45th chapter, over which the note-sign has been erroneously placed.

flame : Koṭigarbhaprabha ?) *meou-ni* (muni) . . . ; in China (*Tchen-t'an*) *Na-lo-ye-na-fo-lo-po-so* (Nārāyaṇa-prabhāsa ?) *meou-ni* (muni) . . . ; at Khotan (*Yu-t'ien*) on the steep banks of the river near mount *Nieou-t'cou* (cow's head : Goṣīrṣa) *Kiu-mo-po* [var-so]-*lo-hiang* (Goma-sālagandha)."

This list is evidently parallel to that of the Avataṃsaka;⁵ the only notable divergence bears on the very name we are studying. Where Çikṣānanda writes *Chou-le* (Kashgar) or Buddhahadra writes *Pien-yi* (the border-barbarians), the translator of the Sūryagarbha writes *Yu-t'ien* (Khotan). The divergence is the more surprising as the details agree all round [548]. Whether it be a question of Kashgar or the border-barbarians or Khotan, the consecrated locality is always "the Cow's Head" (Goṣīrṣa). The difference between the three interpreters can only be explained by admitting a common original capable of three interpretations.

The value of Houei-yuan's formula is then most clearly evident. In the new translation of the Avataṃsaka he meets with an expression which, compared with the ancient version, looks alarmingly like an arbitrary invention. Why *Chou-le* when Buddhahadra said *Pien-yi*? The correct name is *K'ia-lou-chou-tan-le*, replies Houei-yuan. Well and good, but why *Chou-lé* rather than *Pien-yi*? In reply to this question [549] Houei-yuan then gives the venturesome etymology that sends a shudder through such severe philologists as M. Pischel and M. Franke. Nothing is more simple, adds Houei-yuan, with the calm assurance of etymologists who have not studied Comparative Grammar; *Chou-le* is derived directly from *K'ia-lou-chou-tan-le* (a derivation recalling *cadaver* from *caro data vermicibus*). You can see quite well how *Chou-le* is a faithful translation of the word in the Sanskrit original.

We know now whence comes this mysterious *K'ia-lou-chou-tan-le*, which could not have fallen from heaven. Houei-yuan had simply taken it from the Sanskrit text at his disposal, whether it were that he reproduced a *note justificative* of the translator Çikṣānanda or himself invented the etymological explanation put forward. At the same time, the name *K'ia-lou-chou-tan-le* retreats into the past as far as the distant epoch to which the Avataṃsaka-sūtra belongs. We shall succeed in fixing the data, but before undertaking this new research I ought to submit anew to verification the transcription I have proposed for *K'ia-lou-chou-tan-le*: Kharoṣṭra. M. Franke, who has discussed it, has not disputed its phonetic exactness, but, taking his stand on the etymology of Houei-yuan, who could hardly have expected the honour of being taken seriously so late in the day, he has proposed two other restorations of the Sanskrit form: Kaluṣāntara, Kaluṣadhara; and M. Pischel has suggested yet another: Kaluṣottara.

These restorations of M. Franke, supported by the authority of M. Pischel, mark a regrettable step backwards in science. It is forty-three years since Stanislas Julien founded the *étude positive* of transcriptions and published a *Méthode pour déchiffrer et transcrire les noms sanscrits qui se rencontrent dans les livres chinois* (Paris, 1861). The work is not perfect; the materials brought together demand, at the present day, more rigorous classification; but, such as it is, it would have rendered it unnecessary for M. Franke to have recourse to fanciful combinations. The [550] character *K'ia* occurs there [No. 570—No. 575], and in all the examples⁶ it represents the aspirated guttural of the Sanskrit. No sound is more surely established, and it is easy to add to the examples given by Julien. I will refer the reader in a general way to the Index of Hiouen-tsang, and content myself with quoting transcriptions borrowed from works less widely known. The Japanese Dictionary of the Dhāraṇīs (*T'o-lo-ni tseu-tien*) gives, among others, the following: — *k'ia*, translated the void = kha; *k'ia-ni-ye-to-kia*, translated fire-fly = khadyotaka; *k'ia-tch'a*, translated bed = khaṭa; *k'ia-ngo-tche-lo-na*, translated flight = khagarāṇa (corr. khacar°); *li-k'ia*, translated letter = lekḥā, and *k'ia-lo*, translated ass = khara. The *Fan-yu-tsien-tseu-wen* or Thousand Sanskrit Words of I-tsing makes (p. 47^a) *k'ia-lo* represent the Sanskrit word which translates ass (= khara), whereas

⁵ See the Special Note B on page 19 below.

⁶ See the Special Note C on page 21 below.

the *Fan-yu-tsa-ming* (p. 38^a) renders the same Chinese word (*lou*), *ngo-lo-na*, that is, garda, an incomplete form of gardabha. The *Fou-kiao-tzeu-tien* (p. 36) quotes *k'ia-li*, bushel = kharī, and *k'ia-lou*, the tenth of a bushel = khara. One of the clearest examples occurring in the *Yin-yi* of Hienou-ying, Chap. I, is the rhinoceros [= khaḍga]. Thus in the case of *K'ia-lou-chou* . . . no transcription can be accepted, having other than an aspirated guttural as the initial letter; the same may be said with even more certainty (if that could be) where a word is reproduced by the author of a *Yin-yi* [551] professing to represent the written sounds in a scientific way, uninfluenced by the alterations often inherent in oral transmission.⁷

The character *lou* does not call for discussion; it represents the liquid followed by a labial vowel. On the other hand the character *chou*, according to M. Franke, lends itself to a transcription differing from mine. "Among the divers pronunciations of this sign," he says, "the dictionary of *K'ang-hi* gives, beside the sounds *chou* and *chouo* (Cantonese: *chok*) two sounds, both of which have a final nasal (*soung* and *sun*). It is evident from this that the said sound *chou* had a nasal element at the end or, at least, could have one; this sign therefore was fitted to represent a Sanskrit °ṣān° rather than another sign *chou*, which, according to *K'ang-hi*, had no nasal sound." As this is purely a question of Chinese philology I will let the Sinologists speak for themselves. M. Pelliot replies (*Bulletin*, III. 479-480): "It is none the less a fact, I fear, that *chou* is not in any case pronounced with a final nasal. Certainly the *K'ang-hi-tzeu-tien* says that *chou* is pronounced in certain cases like the character which M. Franke transcribes *song*; but to this last character belong, in reality, a whole series of pronunciations: *seou*, *sou*, *chou*, *song*, and the *K'ang-hi* states very distinctly that if our *chou* is sometimes pronounced like the other *chou*, it is because the latter character is pronounced *ch(ouang)* (*y*)*u*, that is to say *chou* It is the same with another sign which M. Franke reads *siuan*. Such is, in fact, the ordinary pronunciation of the character, but there is also a subsidiary pronunciation *s(ong)* (*ts'*)*iu* = *siu*, and *K'ang-hi* here again lays down the rule that *chou* is pronounced like *siuan* when this last character is pronounced *siu*. Consequently *chou* can in no case be pronounced with a final nasal." Confining myself to the field of transcription from the Sanskrit, I can put before M. Franke a fact which will doubtless convince him: in the *Yin-yi* in which Houei-yuan gives the transcription *K'ia-lou-chou-tan-le*, this same character *chou* is employed in the body of a word which can be restored without difficulty (Kor. 129^a = Ch. 147^b). The text of the Avataṃsaka has *Mo-lo-ti-kouo*, kingdom of *Mo-lo-ti*. Houei-yuan adds the gloss: "It is the *Mo-lo-ye-ti-chou*; *Mo-lo-ye* is the name of a mountain; *ti-chou* is the interior. It is said that in the interior of this kingdom is the mountain *Mo-lo-ye*; hence its name." The Sanskrit then is Malayadeḡa in which *chou* represents the palatal sibilant followed by a labial vowel.

[552] The transcription °*chou-tan-le*, employed here by Houei-yuan, is not the normal transcription of the Sanskrit group ṣṭra,⁸ I willingly admit: we should rather expect to find, as the Chinese equivalent, *chō tch'a lo*; the first two *chō-tch'a* may be found almost uniformly serving to reproduce the Sanskrit cerebrals ṣ and ṭ. Here again it is sufficient, so numerous are the examples, to refer to Julien's *Méthode* (No. 1554) and the Index to Hienou-ying. The group ṣṭra is rare in Sanskrit and not often to be found in the transcriptions. Still I have been able to find some. The *To-lo-ni-tzeu-tien* contains *wou-chō-tch'a-lo*, translated camel = uṣṭra, or *tan-chō-tch'a-lo* or *neng-cha-tch'a-lo*, translated tooth = daṃṣṭrā. The *Fan-yi-ming-yin-yi-tsi* (XVIII. 10) gives *ho-lo-cha-tch'a-lo* = rāṣṭra, kingdom. But if the form °*chou-tan-le* is not the usual transcription, it is not abnormal and is quite defensible. I have already quoted, following Julien (No. 1622) who borrows it from the *Fan-yi* (XV. fol. 19), the transcription *pou-chou-po* [553] = puṣpa. The *Fan-yi* itself copies the *Fa-yuen-chou-lin* (Ch. 9; Tōk. ed. XXXVI. 5, p. 84^a) which reproduces the list and the transcription

⁷ I will add, to be quite certain on this point, that though the Korean edition has, mistakenly, the character *yi* (corrected by the gloss), the Chinese edition gives the character *k'ia*, as do the compilers who have reproduced this text.

⁸ See the Special Note D on page 22 below.

of the *Fo-pen-hing-tsi-king*, translated by Jñānagupta between 580 and 618 (Nanj. 680 ; Tôk. ed. XIII. 7, 40^b) ; thus the form *Pou-chou-po* goes back to Jñānagupta and the VIth-VIIth century. The *Fan-yi* gives, in another passage, another transcription of this word (VIII. fol. 13, Julien No. 1554) : *pou-se-po*. The transcriptions *pou-chou-po* = *puspa*, *lou-chou-tan* = *rost*, are in perfect harmony with fundamental principles ; the Chinese method cannot directly express a group of consonants (more particularly this group *ṣṭra*, a combination of letters which not any Chinese can pronounce as M. Schlegel says in "The Secret of the Chinese Method . ." § 23). The Chinese, therefore, resolves the elements one by one, but brings out their organic unity by means of vowel harmony. Thus, to take an example which may be found everywhere, the name Pūrṇa is regularly transcribed *Fou-lou-na* in which *fou-lou* represents *pūr*° as *pou-chou* does *puṣ*° and *lou-chou* °roḡ. If Houei-yuan, or Çikṣānanda himself, preferred the optional transcription *lou-chou-tan* to the usual transcription *lou-se-tch'a*, it was because he had need of it to justify the new translation. The introduction of the syllable *chou* in the Sanskrit word afforded, in appearance, some ground for the proposed equivalent to *chou-le* : (*k'ia-lou*) *chou*-(*tan*)-*le*. Afterwards it only needed a little sleight-of-hand, at which no one could wish to cavil, to substitute for the syllable *chou* in the transcription (that is, *chou* marked with the falling tone, *k'iu-cheng*) the syllable *chou* of the name *chou-le* (Kashgar) marked with the uniform higher tone (*chang-p'ing*).

Last comes the group *tan-le* which M. Franke transcribes at pleasure °tara and °dhara, with a preference for dhara. M. Pischel, without any objection from M. Franke, restores the form as °ttara. I have never seen a single example of the character employed to represent a Sanskrit aspirate. The word dhāra occurs in the list in the *Avatamsaka* ; Çikṣānanda employs the character *t'o* to transcribe the aspirated dental in Gandhāra. The restoration °tara, °ttara, is not impossible. Julien quotes (1680, 1681) two examples of this ; some others may be added. Mahattara, Himatala, Uttara in Hiouen-tsang ; but the regular, almost uniform, function of the character *tan* is to indicate a Sanskrit *t* as the first element of a group. Julien gives (1682) *ta-lo* for *t-ra* ; (1683) *ta-li* for *t-re* ; (1684) *ta-li* for *t-r* ; (1685) *ta-lan* for *tram* ; (1686) *ta-tou* for *t-tra*. Given the frequent occurrence of the group *tra* in Sanskrit, we could add to this list from the Index of Hiouen-tsang. But I prefer to ask from Houei-yuan the solution of the problem posed by him. Commenting on the word *che-li-fou* of the new translation, Houei-yuan (Kor. 124^a = Ch. 143^a) says : " The correct expression is *che-li-pou-tan-lo* : *che-li* is the paroquet ; *pou-tan-lo* is the son " = *putra* ; *tan-lo* = *t-ra*. To [554] explain the expression *tch'a-li-wang* (p. 119^b = 139^a) he writes : — The exact expression is *tch'a-tan-li-ye*, which means : lord of the earth = Kṣatriya ; *tan-li* for *t-ri*. But the most obvious case is that of *tan-li-tien* (114^b = 134^a) on which Houei-yuan comments in these terms : The correct expression in Sanskrit is *tan-li-ye*, *tan-li-che* ; *tan-li-ye* means three ; *tan-li-che* means thirty = *trayastrimṣas* ; *tan-li*, twice represents *t-ra(y)* and *tr-i*.

The character *le* also deserves notice ; its use reveals, as the character *chou* has already done, the concealed intention of the commentator. Houei-yuan regularly employs the character *lo* to render the Sanskrit final *ra*. The Sanskrit-Chinese texts usually employ the character *le* to represent the Sanskrit sound *la* or *ra* followed by a mute guttural (*cf.*, for example, Julien No. 780—783). It may be found regularly as a final in the traditional abbreviation of the name Maitreya, *Mi-le*, where it represents a Sanskrit sound *re*. I cannot help believing that Houei-yuan (or Çikṣānanda) has carried exactitude too far this time and rendered the final of the Sanskrit word with unexpected fidelity, just as it appeared in the original, that is in the locative singular. In this way he obtained the second element necessary to his equation ; *K'ia-lou-chou-tan-le* = *Chou-le*.

We are led on with almost mathematical certainty to write *Kha-ro-ç[o]* or *ṣ[o]-tre* opposite *K'ia-lou-chou-tan-le*. I have shown how this transcription has been made to serve an argument ; I do not think I am presumptuous in substituting for its wilful anomalies the correct form : *Kharoṣṭra*. *Kharoṣṭra* belongs henceforth to the geographical nomenclature of India. The *Avatamsaka*, which makes us acquainted with it, is a work with a history, or at least with a tradition.

Like all the sūtras, it naturally originates with the Buddha in person, but the orthodoxy of the Great Vehicle makes no difficulty of its appearance in the world at the same time as so many texts of the Mahāyāna, the Laṅkāvatāra, the Ghanavyūha, the Ratnakūṭa, the Dharmasamgīti and many others, when the son of king Kaṇiṣka resided at his capital Puṣkalāvati, and the same with many other texts, among them sūtras coming from the gods, the Nāgas, Gandharvas, Rākṣasas and various countries, especially the land of the Nāgas (Tāranātha, trans. Schiefner, p. 63). Nāgārjuna is the hero of this period; it is said, indeed, that Nāgārjuna discovered the Avatamsaka in the land of the Nāgas.⁹ Nāgārjuna was the contemporary of king Čātavāhana, to whom he addressed a celebrated epistle. On all sides [555] indications agree in placing the edition¹⁰ or compilation of the Avatamsaka at the beginning of the Christian era. And we are brought back to this same period by the geography of the writings mentioned in the Lalitavistara, in which the Kharoṣṭrī script figures in the second rank. It is again to the Indo-Scythian period that we must refer the name "Kharosta Yuvaraja" inscribed on the Mathurā pillar.

Can we go yet further with our documents and determine the region to which custom gave the name Kharoṣṭra? Buddhahadra understands by this: the barbarians of the North; Čikṣānanda translates: Kashgar; the Sūryagarbha gives: Khotan. But, notwithstanding these divergences, the consecrated place bears the same name in the three texts; it is the "Cow's Head," which presupposes some such Sanskrit word as Goçīrṣa in the original. The name has not hitherto been found in the religious geography of Buddhism. But I have discovered it in an interesting notice in the *Yin-yi* of Houei-lin¹¹ (Ch. 11; Tōk. ed. XXXIX. 8, p. 88^a), "Yu-t'ien . . . as to this kingdom it has been united with the cities of the four garrisons (*tchenn*) (of the protectorate) of *Ngan-si*; it forms one of these garrisons. In this city is a temple of the genius *Pi-cha-men* (Vaiçravaṇa); it is a seven-storied wooden tower; the genius dwells at the top of the tower; he shows his supernatural power in many ways. Within the borders of this kingdom is the Cow's Head Mountain (Goçīrṣa). A celestial spirit comes from time to time to set foot on this mountain and to abide there; this mountain has a river of jade; the river usually brings down magnificent jade in its course. The king of the realm regularly collects these gems and comes from afar to offer them at the court. Tchang-ngan lies more than 12,000 *li* to the East."

From the description of the Cow's Head Mountain as given by Houei-lin, we are enabled to recognise at once the famous mountain which Hien-tsang (Mem. II. 229) describes under the name of Goçīrṅga (Cow's Horn), of which we still possess the "Māhātmya" preserved in the Tibetan Kandjour (Mdo. XXX. 10: *Ri-glañ-ru-lung bstan-pa* = Goçīrṅga vyākaraṇa). The Tibetan translation of the Sūryagarbha-sūtra (Kandjour, Mdo. XX. p. 336^a) turns our confidence into practical certainty. The Chinese version of Narendrayaças, quoted above, concludes an enumeration of pīṭhas consecrated to the residence of Bodhisattvas by saying: "At *Yu-t'ien* on the precipitous rock quite close to the river, on the [556] mountain *Nieou-t'ou* (Cow's Head) are the dwelling and the Caitya of the great saint *K'iu-mo-po*-[*so*]-*lo*. *hiang* (perfume)." The corresponding passage in the Tibetan says: In the country of *Kha-ça* in the place of the bosom of the earth (*Sa'i-nu-ma*, Ku-stana) on the hilly (*nos*) shore of the Gomatī (Tib. *Go-ma-ti*) near the Cow's Horn

⁹ Journ. Roy. As. Soc., old ser. XVI. 326: "A Chinese editor (of the Avatamsaka) says in his preface that the Buddhist at Twa-Lung-shu (naga kroshuna) [*sic*! corr. the Bodhisattva Lung-shu Nāgārjuna] found it in the Dragon Palace, containing forty-eight sections (*pin*). The Chinese translation has but thirty-nine sections." (The translation described here is therefore that of Čikṣānanda). — Cf. also Wassilief, Buddhismus, German trans. p. 123.

¹⁰ According to Tāranātha, the original recension consisted of 1,000 sections (according to the Chinese editor, mentioned in the preceding note, 49 sections). But wars, conflagrations and repeated devastations, following one upon another, between the time of Mātṛceta (Açvaghōṣa) and that of Asaṅga, reduced the number to 38 sections (Tār. p. 98). The Chinese translation of Buddhahadra reckons 34 sections (subdivided into 60 chapters), while that of Čikṣānanda reckons 39 subdivided into 80 chapters. The Mahābhārata, Bhṛatkathā, &c., have similar legends which doubtless indicate the unstable condition of the original material.

¹¹ As to this *Yin-yi* (*Yi-tsie-king-yin-yi*), cf. my first article, *Bulletin*, 1902, p. 248 sq. I will remind the reader that the work dates from the VIIIth—IXth century.

Mountain (*Glai-ru* = *Goçrṅga*) dwells *Go-ma-sā-la-gan-dha*. If we compare these two versions we have no longer any doubt that the Cow's Head Mountain is identical with Mount *Goçrṅga*. The site of the *Goçrṅga* has been recognised by M. Grenard (*Mission Dutreuil de Rhins*, 3^e partie, p. 142) and verified by Dr. Stein (*Sand-buried Ruins of Khotan*, p. 244); it is the hill now known as Kohmari, "the conglomerate cliff rising almost perpendicularly above the right bank" of Kara-Kash (Stein). This is certainly the "precipitous rock" of the Chinese version and the "hilly (*hōs*) shore" of the Tibetan. The saint Gomasālagandha is, without doubt, the Arhat of whom Hiouen-tsang speaks: "plunged in the ecstasy which extinguishes thought, he awaits, within a chamber hollowed out of the rock, the coming of Maitreya." Finally it is this grotto¹² which is considered, rightly or wrongly, to be the repository of the celebrated manuscript of the *Dhammapada* in the Kharoṣṭrī character, found in 1872, and acquired partly by the Dutreuil de Rhins Mission and partly by M. Petrovsky.

The Tibetan version of the *Sūryagarbha* gives the Sanskrit name of the Kara-Kash in the Hindu period of Khotan; the river was then called the Gomatī. One of the great monasteries of Khotan also bore this name: Gomatī-mahāvihāra (*K'u-mo-ti ta-tcheu*); it is there that Ngan-yang Heou (Nanj. App. II. 68 and 83) met the Hindu monk Buddhasena at the beginning of the Vth century (*T'chou-san-tsang-ki-tsi*, Chap. 14; Tôk. ed. XXXVIII. 1, p. 86^b).

Since the holy place of Kharoṣṭra was in the neighbourhood of Khotan, we need not be surprised if the name Khotan alternates with that of Kharoṣṭra in the geographical nomenclature of the sūtras. But, according to the testimony of the Tibetan version of the *Sūryagarbha*, Khotan was situated "in the land of Khaça" (*Kha-ça'i yul na sa'i nu-ma'i gnas*). The name Khaça is well known in Sanskrit literature; it is familiar in epic poems, codes and religious works. I have already had occasion to discuss it with reference to Nepal, where the name still survives in current usage; the Gurkhas like to call themselves Khas (Khasas) and their language is best known by the name Khas (or Parbatiya); not to multiply detailed references, which will be found in my book on Nepal, I will content myself with pointing out that the name Khasa or Khaça (the two forms are equally authorized) applies, in current Hindu usage, to all the half-Hinduized tribes inhabiting the Himalayan region. But in Central Asia this name had acquired a more precisely limited meaning. The list [557] of writings in the *Lalitavistara* mentions a writing of the Khaças; *Khāçya* or *Khāsyā*, in Chinese *K'ia-cha* or *K'o-cha* or *K'o-so*, corresponding to the Sanskrit variants, Khaça, Khaṣa, Khasa, and this writing is classed between that of the Daradas (*To-lo*; *Ta-lo-to*, with the note "mountain on the borders of *Ou-tchang*," that is, of Udyāna) and the writing of Cina (the gloss on which is: *Soei*, the name of the dynasty reigning in China at the time of the translation). Thus, the land of Khaça occupied the space between Dardistan on the lower Indus and the frontiers of China proper. Jñānagupta, who translated the Biography of the Buddha between 589 and 618 (*Fo-pen-hing tsi-king*; Nanjio, 680; Tôk. ed. XIII. 7, 40^b) simply adds to the name of the *K'o-cha* (Khaṣa) script the gloss: "*Chou-le*," that is, Kashgar. In the T'ang period, Khasa was uniformly accepted as the equivalent of *Chou-le*. Hiouen-tsang (*Mémoires*, II. 219) describes Kashgar under the name Khaṣa and only mentions *Chou-le* as the ancient name of the kingdom. Others relied on his testimony from that time and it has been constantly repeated. The *Annals* of the T'ang give the two names *Chou-le* and *K'a-cha* side by side. Çikṣānanda was not therefore, properly speaking, mistaken in translating the Sanskrit name Kharoṣṭra: *Chou-le*. According to one of the sacred texts, the *Sūryagarbha-sūtra*, the mountain *Goçrṅga* is in the Khaça country, and orthodox opinion held Khaça to be no other than the name of Kashgar.

But if Khotan and Kashgar have each a claim to be considered the regular equivalent of Kharoṣṭra, the translation proposed by Buddhabhadra has the merit of reconciling these rival

¹² According to M. Grenard the natives interpret the name Kohmari, "the serpent of the mountain." According to the *Sūryagarbha* this site was inhabited by the Nāga *Ki-li-ho-po-ti* (Tib. Khyim-bdag), that is Gṛhapati. The modern interpretation, whether correct or not, certainly carries on the ancient tradition.

pretensions and bringing the two equivalents together in one, which, by its greater comprehensiveness, is so much the more authentic. Khotan and Kashgar are certainly situated in the zone of the Pien-yi, the border-barbarians settled on the frontiers of India and of China, in those undefined regions which have the common characteristic of being open to the competing influences of China, India and Persia without yielding to them, regions which we can include with tolerable correctness in the "Turkestan" of modern geography. India, Kharoṣṭra, China; these are the three great divisions of the Buddhist world; and study of the traditional notions on writing confirms this statement. In vain did the redactor of the Lalitavistara enjoin belief in a supposed list of sixty-four scripts which the Buddha claimed to know without having studied them, to the great confusion of the professors of his century. The schools in which the real characters were studied prudently set this list aside without discussion, and only three categories of writings were recognised by them: the Fan (Brāhmī), written from left to right; the *K'ia-lou* (an abbreviation of *K'ia-lou-chō-ti*, Kharoṣṭrī), written from right to left; and lastly the Chinese, written downwards. Each character has its sacred sponsor; the god *Fan* (Brahma) created the first; the ṛṣi (*sien-jen*) *K'ia-lou* (an abridged form of *K'ia-lou-chō-tch'a*: Kharoṣṭha) created the second; lastly, Ts'ang-hie created the third. The first work in which I found this classification of the scripts, with the names of their inventors, was the valuable catalogue of the Tripiṭaka compiled by Seng-yeou towards the year 520: *Tchou-san-tsang ki-tsi* [558] (Nanjio, 1476; Tôk. ed. XXXVIII. 1, p. 3^b). The Siddham (*Si-tan*) schools, which devote themselves to the mystic study of the Sanskrit characters, repeat and perpetuate this division into three. I found it again, among others, in the *Si-tan-tsang*, Ch. I. p. 16^a; in the *Si-tan san-mi-tchao*, Ch. I. p. 3^b; in the *Si-tan-tseu ki-tche-nan-tch'ao*, Ch. I. p. 4^a. Thus the Kharoṣṭrī character takes the same place among writings as Kharoṣṭra in geography: it is the halting-place, the stage between India and China.

The use of the word Kharoṣṭra marks a phase in the Asiatic movement; the conversion of the Yue-tchi to Indian Buddhism opened the whole of Central Asia to Hindu expansion, from the frontiers of Persia to the western bank of the Hoang-ho. The India of the Sanskrit tongue, brought abruptly into relations with new countries of whose existence she was hardly aware, learned new names for them, either invented by herself or adopted according to her fancy. But the India of the Brahmans scornfully refused to annex these barbarous lands, these countries of Mlecchas; taking her script as her flag, so to speak, the Brāhmī script, which she professed to have received from the god Brahma himself, she set it up as a symbol of perfection against the vulgar character of Kharoṣṭra, the Kharoṣṭrī. The prejudice implanted by Brahmanic superiority appears clearly in a Buddhist work, the Vibhāṣā-Ācāra, translated in 383 by *Sangha-po-teng* (Nanjio, II. 54). The author teaches that there should be a gradual progress through each one of the bhūmis in due order, and adds, by way of comparison: "Even so, it is from study of the Brāhmī (*fan*) writing that one advances with greater speed in the study of the Kharoṣṭrī (*K'ia-lou*); it is not by studying Kharoṣṭrī writing that one advances more speedily in the study of the Brāhmī." (*Pi-po-cha-loun*, Ch. XI., Nanj. 1279; Tôk. ed. XXII. 9, p. 67^b). The same train of thought, accompanied by the same comparison, is to be found in the corresponding passage of the Abhidharma-vibhāṣā-ācāra, translated by Buddhavarman between 425 and 440 (*Ngo-pi-tan pi-po-cha-loun*, Ch. XI., Nanj. 1264; Tôk. ed. XXI. 10, p. 12^b), and of the Abhidharma-mahā-vibhāṣā-ācāra, translated by Hienou-tsang¹³ (*Ngo-pi-ta-mo-ta-pi-po-cha-loun*, Ch. LXXXII., Nanj. 1263; Jap. ed. XXII. 4, p. 26^a). The Vibhāṣā-ācāra again brings us back, with a mention of the Kharoṣṭrī writing, to the same period as the Avataṃsaka-sūtra and the Lalitavistara; indeed, it passes for the work of the 500 Arhats summoned together in council by Kaṇiṣka (Hienou-tsang, Vic. p. 95; Mémoires, I. 177).

An interesting gloss on the passage in the Abhidharma-vibhāṣā-ācāra is given by Hienou-ying in his *Yi-tsi-king-yin-yi*, Ch. XVIII.: "*K'ia-lou*. The correct expression is *K'ia-lou-chō-tch'a* =

¹³ Hienou-tsang, a more scrupulous translator than his predecessors, writes, instead of the shortened form *K'ia-lou*, the word *K'ia-lou-chō-tch'a*, Kharoṣṭha.

Kharoṣṭha. This name is given to [559] the writing of the frontier peoples of the Northern region." This gloss has found its way, word for word, into the *Yin-yi* of Houei-lin, Ch. LXVII., and afterwards into the *Fan-yi-ming-yi-tsi*, Ch. XIV., where M. Franke has already pointed it out. It is not without interest to ascertain that this information occurs for the first time not in a compilation of the XIIth century (1151), but in a glossary composed at the time of Hiouen-tsang himself, in 649, when Sanskrit learning was flourishing in China. Hiouen-ying's gloss on the Kharoṣṭri comes very near Buddhahadra's translation of the word Kharoṣṭra. Just as Kharoṣṭra is the country of the border-barbarians, Kharoṣṭri is the writing of the border-barbarians. The country nearest to the Kharoṣṭri on the north is, and can only be, India, for the information of the author of the Sanskrit-Chinese commentary is evidently derived from Hindu sources, whether collected by him personally or borrowed from explanatory notes given by his predecessors. The second alternative is the more probable, for the names Kharoṣṭri and Kharoṣṭra seemed to have disappeared from actual usage in the VIIth century, doubtless even earlier. They have been supplanted by another term marking a new change in the destinies of Central Asia. After the impetuous advance of the Yue-tchi, which had momentarily connected Central Asia with India, China resumed her policy of expansion towards the West, reconquered lost territory and imposed her hegemony on distant vassals. When brought into regular contact in her turn with the chaos of tribes and hordes wandering round about the Pamir between the Yellow River, the Aral Sea, Siberia and India, China included them in the vague and convenient designation *Hou*. Whatever the original value of this vocable may have been, it was made to apply, without distinction of race, to all the inhabitants of that vast territory. India herself was confounded from afar with her barbarian neighbours and incorporated with the undefined mass of the *Hou*. The sanctity of the associations belonging to the country of the Buddha has safeguarded the name *Fan* (Brahma), reserved, in principle, for things Indian, but in the practice even of the Buddhists themselves there is a confusion between the terms. It would be as easy as it would be useless to multiply examples. I will only quote the scholar Seng-yeou, who wrote between 500 and 520, at a period when correct and clear notions on India were already widely diffused among the Chinese clergy. In his catalogue of the Tripitaka, of which I have already made use, Seng-yeou (XXXVIII. 1, 1^a) frequently has occasion to compare the originals of texts with the Chinese versions, either with respect to the meaning, the spirit or the sound; but in mentioning the originals he uses sometimes the word *hou*, sometimes the word *fan*, with such complete impartiality that the editors of the Yuan and the Ming versions have thought themselves justified in uniformly restoring the form *fan* instead of *hou*; and the Japanese editor points out that the same observation holds good for the entire work. In the Korean text, which has not undergone these alterations, the terms *hou-wenn* (p. 77^b) and *fan-wenn* (93^a), *hou-chou* (9^b) and *fan-chou* (78^b) occur without any apparent or plausible distinction. If Buddhahadra founded his translation of [580] the Avatamsaka on a *hou-pen* brought from Khotan, we are tempted to admit that the term *hou* here denotes either a Prākṛit original, or a writing of the Kharoṣṭri type, as against the Sanskrit (*fan*) or the Brāhmī (*fan*). But Fa-hien stayed three years at Pāṭaliputra (*Pa-lien-fou*) to study the *hou* writing (*hou-chou*) and the *hou* words (*hou-yu*); and in this case the Prākṛit and Kharoṣṭri must evidently be excluded. Seng-yeou's variations can, without doubt, be accounted for by the diversity of his sources; he is but a compiler, and copies his extracts faithfully, without thinking of bringing them into harmony with one another.

But, a century later, the accession of the T'ang begins a new era. The empire has grown and organisation follows; facts and order find their place in science. Hiouen-tsang's journey introduces systematic knowledge of the Hindu world. The word *hou* regains a precise and definite value. Hiouen-tsang, it is true, is not very precise himself as to the sense of this term; he seems to avoid it purposely, as giving rise to regrettable confusion. If by chance he uses it, it is simply as an ethnological term used by the imperial government; in this way he distinguishes the Hou from the Khotanese, the Hindus and the Huns, in a curious note in the *Si-yu-ki*, which Stanislas Julien has overlooked or omitted. At the end of his notice of Tcho-kiu-kia (Book XII.) he writes "after a journey of eight hundred li you reach *Kiu-sa-tan-na*"; he adds, "In Chinese this means the bosom

of the earth. Such is the popular interpretation. In the current language they say *Houan-na*. The Hioung-nou say: *Yu-touen*. The Hou say: *Houo-tan*. The In-tou (Hindus) say: *Kiu-tan*. Formerly people used to say: *Yu-tien*." Unlike Hiouen-tsang, Yi-tsing rather enjoys the word *Hou*; but he has a precise notion of its meaning. "The *Hou* frontier," he says, "is the whole of Sou-li, in the Northern region (*Nan-hai* . . . Ch. XXV.; Tôk. ed. 82^a; Takakusu's translation, p. 119). In the same work he again mentions (Ch. IX.; Tôk. ed. 73^a; Takakusu, 49): "The *Hou* of the Northern region, *Tou-ho-lo* and *Sou-li*" and (Ch. X.; Tôk. ed. 75^b; Takakusu 68) "beyond Kashmir the *Hou* of *Sou-li*, the *T'ou-fan*, the *T'ou-kiue*." The Dictionary of the Thousand Sanskrit Words by Yi-tsing (*Fan-yu-tsieu-tseu-wen*) renders the Chinese *Hou* by the word *Sou-li* in Sanskrit characters, with the transcription *Souen-lin* (p. 56^b). The same word *Sou-li* reappears in the Biographies des Religieux éminents (trad. Chavannes, p. 12) associated with the name *Tou-ho-lo* and coming before it on the route from China to India. Finally the word *Sou-li* transcribed serves to translate the name *Hou* in the Sanskrit-Chinese Dictionary *Fan-yu tsa-ming*, where it appears between the *Tou-kiue* and the *Ki-pin*.

But this term *Sou-li* is perfectly defined by Hiuan-tsang (Mem. I. 13): "From the city on the river *Sou-ye* (to the north of the lake Issi-kul) to the kingdom of *Kie-choang-na* (to the S.-W. of Samarkand) the country is called *Sou-li* and the inhabitants bear the same name; this name is also given to the writing and the language. The root forms of the graphic signs are few in number, being but a little more than twenty letters (Julien [561] errs in saying thirty-two), which, in combination, produce a large number of words. They read the texts downwards." Thus the progress of Chinese geography, due to pilgrims, explorers, and ambassadors, brings to our knowledge an intermediate group existing between China and India and affirming its unity and independence by the use of a special character, as did the Kharoṣṭra of ancient times by the Kharoṣṭri writing.

The distinction between India and the land of the Hou, once recognized and admitted, provoked a kind of reaction against the ancient interpreters who had confounded the two terms and, in so doing, the two regions. Yi-tsing (*Nan-hai* . . . Ch. IX.; Tôk. ed. 72^a; Takakusu, p. 42), explaining how the Hindus prostrate themselves, adds: "Formerly people used to say: to kneel down in the Hou fashion. This is badly expressed, for in the five Indias they do likewise. Then why should they speak of doing as the Hou?" A late compilation, the *Song-kao-seng-tch'oan* made in 988 (Tôk. ed. XXXV. 4, p. 80 sq.), brings us an echo of the controversies raised from the end of the VIIth century onwards by the distinction between the *Hou* and the *Fan*, controversies which are said to have continued to the time of the Song dynasty: —

"Yen-ts'ong¹⁴ sets forth the eight precautions to be taken, . . . Hiuan-tsang has determined the five categories which are not to be translated¹⁵ . . . Now a new theory has been established which involves six rules . . . The second rule concerns the *Hou* language and the *Fan* words. In the five Indias it is the *Fan* language in all its purity; to the north of the snow-clad mountains it is the *Hou*. To the south of the mountains the name is *Po-lo-men* (Brahma, Brāhmaṇa). This kingdom is separate from the *Hou*; the writing and the language are different. Beyond the kingdom of *Kie-choang-na*¹⁶ the written characters number originally twenty and a few over; these are multiplied by combination, and they continue to increase. This writing is read vertically like the Chinese characters. When you come among the *Tou-kiue-lo* (Tukhāras) the words and sounds vary gradually;

¹⁴ The personage named Yen-ts'ong mentioned here belongs to 557—610. M. Chavannes has given a résumé of his biography (*Bulletin Ec. Fr. E. Or.* III. 438 sq.) we must be careful to distinguish this Yen-ts'ong from another Yen-ts'ong known for a completed edition of the Biography of Hiouen-tsang by Houei-li, published in 688 (the date of the preface placed by Yen-ts'ong at the head of his work). As to the eight precautions, the Numerical Dictionary, *San-tsang fa-chou*, gives the list (chap. 46, p. 20^b), ascribing them, indeed, to (Yen)-ts'ong but not indicating the source.

¹⁵ In his preface to the *Vie de Hiouen Tsang* (p. xvii.) Julien translates the list (as given in the preface to *Fan-yi-ming-yi-tsi*) of the five categories of words which, according to Hiouen-tsang, should not be translated.

¹⁶ Kesh, on the confines of the *Sou-li* country and *Tou-ho-lo*, cf. Hiouen-tsang, Julien's translation, Mem. I. 12; also *ib.* 22 and Vic. 61; Chavannes, *Les Tou-kiue occidentaux*, p. 217, note, also 120 and 146.

the characters number originally twenty-five. This [562] writing is read horizontally. Beyond the mountains *Ts'ong-ling*, in a southerly direction, is the kingdom of *Kia-pi-che* (Kapiça). The spoken tongue and the letters are the same as among the Tukhāras. The different characters just enumerated are the *Hou*.

"In India the words and characters are those invented by the god *Fan*. Originally forty-seven they are continually multiplied; this is called the Blue Treasure (*Ts'ing ts'ang*) which is made up of twelve sections. It is taught to children; when they are older they go on to the treatises on the Five Sciences.¹⁷ On the whole, these and the *Hou* do not agree. As the territory of the five Indias is very vast, how should there not be certain slight differences?

"And now, as to these regions, the translators, from the Eastern Han (25—220) to the Souei (589—618), include the whole of Western India under the name of the *Hou* kingdom. And they always speak of the books of sūtras of the *Hou* country, thus confusing with others the true descendants of the god *Fan*.

"That master of the law, Yen-ts'ong, alone understood whither this leads us At the beginning all were called *Hou*, without distinction. In the same way, from the time of the Souei dynasty the name *Fan* was bestowed on all in common. As the saying goes: To overstep the mark is not to reach it. If we begin with the primæval trunk it is certainly the *Fan* which predominates; if we begin with the ramifications, we can keep the designation *Hou*. How so? From the five Indias to the north of the (*Ts'ong*-)ling, translations have been made from (the language of) near neighbours. We may then believe that (Yen)-ts'oung has provisionally accepted this for the period preceding ours, and we will not venture to criticise him for so doing. The *Hou* and *Fan* may be found together. For example, the sūtras and the vinaya are transmitted even to *K'ieou-tseu* (Koutcha). At *K'ieou-tseu*, as the language of India was not understood, India was called: the kingdom of *Yin-te-kia*; thus the word was translated. On the other hand, the *Fan* words were retained for such terms as were easy to understand. Thus the *Hou* and the *Fan* were both currently used at the same time.

"In another case both *Hou* and *Fan* are wanting. This happens when the pure Chinese is employed.

"We must distinguish between double translations and direct translations. The translation is direct when the manuscript from India comes straight to China and is translated there; the translation is double when the sūtras, for example, are handed on to the regions north of the mountains, *Leou-lan*, *Yen-ki*, &c. . . . where the language of India is not understood; then they are translated into *Hou*. Thus in *Fan* they say: *ou-po-to-ye* (upādhyāya); at *Chou-le* (Kashgar), they say: *ou-che*; at [563] *Yu-tien* (Khotan), they say: *houo-chang*. And the King of heaven (devarāja) in *Fan* calls himself *kiu-kiun-lo* (sic = Kuvera); in *Hou* they say: *Pi-cha-men* (Vaiṣṇamaṇa). The translation is at once double and direct when the monks, bringing texts with them, pass through the *Hou* kingdoms on their way, and thus introduce *Hou* expressions. Thus *Kiao-ming* (Buddhayaças; cf. Nanjio, II. 61), who recited orally the vinaya of the Dharmaguptas, brought in expressions such as *houo chang*. The translation is neither one nor the other (neither double nor direct) when the monks who bring the sūtras and have used the *Hou* language to travel hither do not make any translation."

If the *Hou* country is the ancient *Kharoṣṭra*, the writing of the *Hou* country must represent the *Kharoṣṭrī*. The Siddham schools, which have preserved so many curious notions on the history of Indian writing, do, in fact, know this identity and it comes in their teaching. "The *Hou* writing is the *K'ia-lou* writing. *K'ia-lou* is the name of a ṛṣi (*sien-jen*) who transcribed the *Fan* characters to adapt them to the needs of the time." The work from which I borrow this very precise information,¹⁸ the *Si-tan-ts'ang* (Ch. I. p. 16a), was composed by a Japanese priest in 880, at the period when the

¹⁷ Cf. Hiouen-tsang, Mem. I. 72.

¹⁸ See the Special Note E on page 22 below.

Shin-gon sect cultivated with passionate enthusiasm the study of the Siddham, introduced [564] into Japan by the illustrious Kō-bō Dai-chi, who had been to China for initiation (804—806), and who, on his return to his own country, was careful to give directions that the most important texts should be copied and sent to him, among others the *Si-tan-tseu-ki* of Tche-kouan, the Siddham of Campa-nagara and the Siddham of Kumārajīva. A sub-commentary on the *Si-tou-tseu-ki* of Tche-kouan, composed at the end of the XVIIth century, the *Si-tan-tseu-ki-tche-nan-tchao hiouen-t'an*, reproduces the passage of the *Si-tan-ts'ang* which I have just translated and adds (p. 3^b) some further information, the origin of which I cannot determine: "This ṛṣi was born in the Hou kingdom; he composed the writing like this."

It may seem surprising, at the first glance, that Chinese commentators and lexicographers, once in possession of the Sanskrit word Kharoṣṭra (through the transcription *K'ia-lou-chou-tan-le*), were not led, almost immediately, to connect it with the name of the Kharoṣṭrī writing. As a matter of fact, the question could not present itself; the *idolum libri*, which has done so much harm everywhere, had intervened to falsify science. When the name Kharoṣṭra disappeared from actual use, wiped out, doubtless, by the extension of Chinese influence, the name of the Kharoṣṭrī, stripped of all connection with facts, changed, by a normal process of alteration, into Kharoṣṭhī, a word which suggested to the imagination an entirely satisfactory interpretation, "ass-lip," and corresponded quite as well as Kharoṣṭrī to the intermediate form, Kharoṣṭhī, of the vulgar tongue. The two words Kharoṣṭrī and Kharoṣṭhī do, in fact, yield the same Prākṛit form Kharoṣṭhī; at this stage of confusion the idea of the lip, oṣṭha, was destined to efface all recollection of the original uṣṭra the camel, so much the more easily as this word uṣṭra, standing alone, goes through an abnormal process in the Prākṛits (*cf.* Pischel, *Gramm. der Prākṛit-Sprachen*, § 304) by which it loses the regular aspiration; the Prākṛits turn the Sanskrit uṣṭra, auṣṭrika, into uṭṭa, uṭṭiya, while raṭṭhika, for instance (*ib.* § 83), represents the Sanskrit rūṣṭrika. Placed, as it was, in the regular classification between the Chinese writing and the Brāhmī, the Kharoṣṭhī writing needed some such sponsor as Ts'ang-hie, the traditional inventor of the Chinese characters, and Brahma whose name was naturally suggested to the imagination by the name Brāhmī (writing of the Brahmins or of the Brahman's country). The holy man Kharoṣṭha, "ass-lips," presented himself to fill the vacant place.

Was he specially invented to explain the name of the Kharoṣṭhī by a process of grammatical induction? And did there exist, before, among the vast collection of Central-Asian saints, a saint marked out by the unenviable privilege of having ass-lips? However this may be, one of the Mahāyāna sūtras most closely connected with the region of Khotan and Kashgar represents the ṛṣi Kharoṣṭha as the hero of a rather highly elaborated legend; it is the same Sūryagarbha-sūtra, which has already helped me to resolve the question of Kharoṣṭra, and which was translated into Chinese, as will be remembered, between 589 and 618. The two sections of Chapter 8 of this work (= Chap. 41 of the Mahā-saṃnipāta; Tōk. ed. III, 3, 36—42) are consecrated to the ṛṣi Kharoṣṭha:—

[565] "The Bodhisattva *Chou-tche* [*ho*]-*lo-so* (translated, light-savour = *Çuci-rasa*) addressed the Nāgas and said to them: Great kings! in past time, at the beginning of the Bhadrakalpa, there was a great city called Campā . . . in this city was a devaputra named *T'a-san-mo-t'o* (mahā-sammata)." One of his wives, a woman of more than commonly violent passions, gave birth, after union with an ass, to "a son who had the head, ears, mouth and eyes of an ass, but the body of a man . . . One day a Rākṣasī named *Lou-chen* (ass-spirit, Kharī?) saw the child, whom his mother had abandoned; she took him, reared him even as one of her own children and taught him to feed on the drugs of the immortals. He passed his time with the children of the gods. A certain great god, afterwards, became interested in him and protected him. The gods gave him the name *K'ia-lou-che-tcha* (Kharoṣṭha) [which means in Chinese: Ass-lips] *t'a sien* (mahā + ṛṣi), the holy man. In the Himālaya and other places, whithersoever he went, fine flowers and fruits, good medicines, sweet smells and so forth were produced . . . These drugs and fruits wrought upon

his ugliness, his body grew more beautiful, and of the ass-head only the lips remained. For this reason he is called the ṛṣi Ass-lip. This ṛṣi Ass-lip studied the Sacred Law and passed sixty-thousand years standing on one foot. The gods, beholding him, came, headed by Çakra, to adore him, as also did all creatures."

Then begins a lecture, in the form of a dialogue, on the practice of the rules of the sun, the moon and the constellations. This astronomical discourse is carried on to the end of the first section of the chapter. The story is continued in the second section : —

"Then the ṛṣi (*sic*) Çucirasa, addressing the gods, said : This ṛṣi *K'ia-lou-che-teh'a* himself had committed some ill-deed in the past, and therefore, though it was given to him to be born a human being, he was formed partly like an ass. By the might of his benevolence his sin was destroyed and he came to have a body as beautiful and regularly formed as Çakra."

Then, at the request of the gods, Kharoṣṭha continues his lecture. Finally "when the ṛṣi Kharoṣṭha had finished expounding the law, gods Nāgas, Yakṣas, Asuras, Kinnaras, Mahoragas, men and non-human beings, all creatures extolled him and rejoiced beyond measure. Then the gods, the Nāgas, etc. . . . worshipped Kharoṣṭha day and night. Later after innumerable generations, a ṛṣi named *Kia-li-kia* (Garga) appeared in this world and again he expounded and established the law of the constellations and the whole of astronomy in an abridged form."

Thus, when the ṛṣi Kharoṣṭha takes his place in the Buddhist pantheon of Central Asia, it is as the representative of the knowledge of the celestial bodies and their movements. There is not a single link connecting him with the alphabet. Besides, before it was accepted universally in China, the explanation derived from the ṛṣi Kharoṣṭha had had to contend with another etymology still less serious but showing the absence of any settled and authentic tradition. A Chinese dictionary [566] of Sanskrit expressions, the *Fan-fan-yu* (which my friends of the Nishi Hongwanji discovered and caused to be copied for me) gives in Section 5 of Book I. the words *K'ia-lou-chou* referring to the Vibhāṣā (*P'i-po-cha*), Chap. 4, and adds : "the explanation given is: like this." On the following page it gives the expression : *Fan-kia-lou*; referring to the translation of the Lalitavistara made by Tchou-Fa-hou in 308 under the title *P'ou-yao-king*, Chap. II. (a list of writings, as appears from the following expressions : *Pou-kia-lo-chou*; *Ngan-k'ia-chou*, etc. . . .), he adds : "The rendering is: Pure like this." The word pure is the regular translation of the word Brahman, Brāhmaṇa transcribed as *Fan*. *Jou-chou* "like this" is therefore the translation of the second part of the expression *fan-k'ia-lou*, which the Chinese lexicographer mistakes for a single word. I have already mentioned the phrase "like this" as the designation of a character, and applied to the Kharoṣṭri in a Japanese commentary on the *Si-tan-tseu-ki* (*v. supra*, p. 13, top). It is evident that this translation supposes the Sanskrit khalu, "certainly" (Böhtlingk-Roth; ja, freilich). An *exégète* of more ingenuity than learning had boldly restored the Sanskrit particle khalu from the abridged form *K'ia-lou* (for *K'ia-lou-chō-teh'a*) and thought he had re-discovered the original meaning of the name of the Kharoṣṭri writing. The Dictionary *Fan-fan-yu* is certainly anterior to the T'ang; it quotes only ancient translations, some of which are lost: it cannot be later than the Liang (502—557). Thus, before the middle of the VIth century the Chinese admitted an interpretation of the name Kharoṣṭri having no connection with the ṛṣi Kharoṣṭha.

As for the name Kharoṣṭra, henceforth a possession of science, is it so unexpected that we are tempted to accept it with an underlying scepticism? This name, whatever may be the real substratum, presents a regular combination of the two words : khara (ass) + uṣṭra (camel), united, according to the euphonic laws of Sanskrit in the form Kharoṣṭra. I shall not pause to discuss the explanations of the Chinese commentator; their vagueness is such that they lend themselves to any and every interpretation. Even Houei-yuan contents himself with recording two divergent opinions without declaring for either. According to some, Kharoṣṭra was originally the name of a mountain and was afterwards made to apply to the whole country; according to others, the name applies to

the evil disposition of the people of the country. People may indeed have amused themselves by tracing the characteristic features of an ass and a camel in the curious outline of a mountain (many analogies might be found in the naming of Alpine peaks). On the other hand there is a natural fitness in the name for ill-disposed people. In the streets of Paris the French equivalents of khara and uṣṭra may be frequently heard. "The reason for this name," adds Houei-yuan, "is that the inhabitants are by nature full of rudeness and wickedness." I observe that, in the list of kingdoms which I shall publish in my forthcoming memoir, the Khara country (*K'ia-lo*) appears (E. 39) by the side of Uraça, where it corresponds to the Kharavara (*K'ia-lo-po-lo*) of the lists A. 40; C. XII. 11; C. XIX. 13; D. 40; on the other hand a kingdom of Uṣṭrava (*Yeou-se-tch'a-lo-po*) occurs in list G. VI.

[567] It is not by accident that the ass and the camel appear together in the name Kharoṣṭra; they may be found closely and constantly connected in the most widely differing texts. The Chinese Sanskrit dictionary *Fan-yu-tsa-ming* (p. 38^a) classes the camel (translation: *ou-se-tch'a-lo* = uṣṭra) immediately before the ass (translation: *ngo-lo-na* = garda [bha]). In *Yi-tsing's* Chinese-Sanskrit dictionary, the *Fan-yu-tsien-tseu-wen* (p. 47^a), the ass (translated *k'ia-lo* = khara) is immediately followed by the camel (translated *wou-chō-tch'a-lo* as above = uṣṭra and *kia-lo-po* = karabha). Among the words of the gavācprabhr̥tīni type, that is, words combining to form a dvandva neuter, the Gaṇapāṭha on Pāṇini, II. 4, 11, mentions the compound uṣṭra-kharam, "camel and ass." The same compound uṣṭra-kharam is given in the Kācīkā-vṛtti to illustrate the rule ajādyadantam of Pāṇini, II. 2, 33, which assigns the first place in a dvandva to the word having an initial vowel and a final ā. The rule is clear; the grammarian states that these two words are coupled by common usage together in a compound, and he establishes the order in which they should be pronounced, the camel first, the ass afterwards. There is no observation (vārttika), to my knowledge, modifying this rule, and Vāmana, in a treatise on style, many centuries later than Pāṇini confirms it again (Kāvya-lamkāra, V. 2, 26, ed. of the Kāvya-mālā). "It is not right to say kharoṣṭrau, but uṣṭrakharam, according to the Gaṇapāṭha. To say: riding the ass and the camel (kharoṣṭrau) is to commit an error of language, for the Gaṇapāṭha, in the gavācpram series, gives uṣṭrakharam."

Dr. Pischel, who has collected and quoted, in his two articles, a large number of examples in which the two words uṣṭra and khara are combined, does not give a single example of the uṣṭrakharam type with two terms forming an independent and autonomous compound in the order laid down by the Gaṇapāṭha. For my part I have only found one example, that is in the Dharma-śāstra of Gautama, 12, 23; ṣaḍ uṣṭrakhare, "the (fine consists of) six (māṣas) in the case of a camel or an ass." The two words reappear in the same order in the body of a longer compound, cṛvāpadoṣṭrakharāṇām, in the same text, 234. I have found no law corresponding to the first case, in the parallel passages, Manu, VIII. 238 sqq., and Āpastamba, II. 28, 5. The Viṣṇusmṛti which reproduces this law (but with a fine of eight māṣas) keeps the same order: aṣvas tūṣṭro gardabho vā, V. 142, but the two terms are not joined. Finally Yājñavalkya, II. 160, turns the compound the other way: kharoṣṭraṃ mahiṣisamam. Except in the passage from Gautama, the literature, ordinarily in such strict subjection to the authority of Pāṇini, continually and invariably breaks the rule of the Gaṇapāṭha. Even when these two words are incorporated in a longer compound, the order disavowed by the grammarian seems still to be the only one authorized by custom. The examples [568] are numerous, for the ass and the camel nearly always go together; witness Manu, IV. 115: cṛvakharoṣṭre; Manu, IV. 120: na nāvam na kharam noṣṭram; IX. 69: kharācvoṣṭramṛgebhānām; XI. 155: viḍva-āha-kharoṣṭrāṇām; XII. 55: cṛvasūkarakharoṣṭrāṇām (cf. also, for a parallel mention of the khara and uṣṭra, XI. 137, 138; 157; 200). It is superfluous to reproduce here the long list of references drawn up by Dr. Pischel, belonging to widely different categories of Sanskrit literature. Among these examples the only one with uṣṭrakhara°, in the order of the Gaṇapāṭha, is taken from the Lalitavistara (306, 6; °gardabhagohastyaṣvoṣṭrakharamahiṣaṣaṇḍa-camara° vikṛtavaktrāḥ, in the

description of the demons of the Temptation); Dr. Pischel himself observes that the corresponding passage of the Buddhacarita (XIII. 19) restores the usual order: aṇvakharoṣṭra°. It is not a question of metrical necessities only, for the Lalitavistara in another passage (203, 15) also adopts this gradation (sarvabayagajakharoṣṭragomahiṣastripuruṣa° ḡabda).¹⁹

The idea of welding, so to speak, the ass and the camel into a compound name in which they form a sort of organic unit, could hardly have arisen elsewhere than in a region where they existed together and played an equal part in practical life. This region by no means coincides with the whole of India. Hunter, in the *Gazetteer of India*, Vol. VI. p. 523, gives a table of the approximate distribution of domestic animals in six of the Indian provinces in 1882-83 (Bengal was not included in this census); the following are the figures relating to our research:—

	Punjab.	Bombay, Sind.	Madras.	Central Provinces.	Berar.
Asses ...	251,068	78,179	124,731	24,660	27,707
Camels ...	125,584	.....	50	59	996

Andrew Murray's classic work (*The Geographical Distribution of Mammals*; London, 1866) gives as the south-eastern limit of the camel (Map XL.), a line starting from the mouths of the Indus and running towards the Upper Sutlej; for the ass (Map XLII.) the line of demarcation crosses India almost from North to South, leaving out the whole of Eastern India. The true country of the ass (*equus hemippus*, *equus onager*, *equus hemionus*) extends from Syria to the desert of Gobi through Persia, Beluchistan and Western India. As for the camel it suffices to recall its scientific name, *camelus bactrianus*, to define its habitat. The ass and the camel are the characteristic animals of the Iranian countries. Spiegel, discussing the fauna of Iran (*Eranische Alterthumskunde*, I. 260), writes: "Hardly less important (than the horse) is the camel, particularly the two-humped or Bactrian camel, which carries heavy [569] loads and costs little to feed. Of yet greater importance is the ass, of which two species may be distinguished. We do not find in the Iranian ass the stupidity and laziness of the European ass." We know what importance the Avesta gives to the camel. The Vendidad, VII. 42, enumerates, as an ascending scale of values, "the ox, the quadriga, the milch ass, the milch cow, the milch mare, the milch camel," and as a descending scale, IX. 37, "the camel, the stallion, the bull, the cow, the lamb." The Yasht, 19, 68, enumerates "the strength of a horse, the strength of a camel, the strength of a man." The perfection of piety is that of "the pious believer who has given to the righteous a thousand she-camels great with young" (Afringan, III. 10). The name of Zarathustra and of Frashaoshtra, his father-in-law, also testify to the value attaching to the camel in the economic life of Iran.

I cannot understand why the School of Roth has insisted on the disappearance of the camel from the Veda. Did the prejudice of Aryan nobility demand this sacrifice? Boileau, with greater liberality, excuses Homer for having compared Ajax to an ass. The word uṣṭra appears several times in the R̥g-Veda; Grassmann always renders it "buffalo," Ludwig translates it sometimes "camel," sometimes "camel or beast of burden." It is chiefly in the dānastutis, or panegyrics of donors, that the word uṣṭra appears. Vatsakāṇva records, in honour of Tirindara Pārçavya, VIII. 6, 48, how Kakuha covered himself with glory by a gift of uṣṭras. Vaça Aṇvya, extolling the generosity of Pṛthuṇravas Kanīta, VIII. 46, 22, cries: "I have obtained twenty hundred uṣṭras!" Brahmāthi Kāṇva calls on the Aṇvins, VIII. 5, 37, to find him new patrons such as Kaçu Caidya "who gave a hundred uṣṭras, ten thousand cows." There is nothing surprising in the mention of the camel among the domestic animals of the Vedic Aryas since the Pāñjāb is the land of the R̥g-Veda. The ass (gardabha, rāsabha) figures also in the Vedic hymns, but not in association with the camel.

¹⁹ Cf. also Lal. Vist. 306, 19: Hastyaçvoṣṭragardabhamahiṣārūḡhāḥ. The first three occur in the same order on a grant of Vighraha Pāla of Bengal towards the year 1000 (Amgachi Plate; *Ind. Ant.* XIV. 167: hastyaçvoṣṭra-nauvala°.)

The ass and camel naturally reappear together at most diverse periods, when the North-West of India is in question. At the time of Kaniṣka, Aṣṭaśaṅka relates (Sūtrālamkāra, conclusion) the tale of a merchant of *Po* (= *So*)-*lo-tou-lo* (Çalātura, Pāṇini's native country) in the kingdom of *Tō-tch'a-chi-lo* (Takṣaṣilā) who was returning from the *Tā-ts'in* country, that is, the land of the Yavanas, with a caravan consisting of camels and asses. Seng-yeou, who writes at about 520, records in his Catalogue, already mentioned several times (*Tchou-san-tsang-king*, Tôk. ed. XXXVIII. 1, 93^a), the journey of *T'an-ou-kie* (Nanj. App. II. 82) who travelled from China to India towards the year 420. To go from *Cha-le* (Kashgar) to *Ki-pin* (Kapīça) "he crossed the *T's'ong-ling* and the snow-clad mountains. The paths there are bad and the foot-ways precipitous. Neither ass nor camel can go over them." Lastly, Dr. Stein, when about to plunge into the Takla-makan desert, where such splendid discoveries awaited him, began by sending his horses, which would not have found enough food and water there, back to Khotan, and replaced them by a dozen donkeys which, with a small number of camels, [570] conveyed the provisions and baggage (Sand-buried Ruins of Khotan, p. 273).

Sanskrit literature, though so unfortunately disdainful of vulgar realities, has, however, preserved a positive and precise commentary on the expression kharoṣṭra. It is buried in that enormous encyclopædia the Mahābhārata, which is still so insufficiently explored and which ought to occupy the rank in Indian studies long usurped by the Veda. In canto VIII. the hot-headed Karna, when about to rush into combat with Arjuna, is recalled to prudence by Çalya, king of the Madrakas, who points out the dangers to which he is laying himself open. Karna foams with rage at the excessive good sense of this advice and overwhelms the wise Çalya with invective and insult. Once more in history "*Quidquid delirant reges plectuntur Achivi.*" Karna turns on all the Madrakas and reviles them with an exhaustible flow of words — VIII. 40, 20 = 1835 sqq.: "Hear, O Çalya, these stanzas that men are wont to chant as repeating a lesson The Madraka must needs be a traitor to his friends. If there be one who hates us, 'tis a Madraka. The Madraka knows no ties, his language is a base tongue, he is the vilest of men Their women, drunk with spirituous liquors, throw off their garments and betake themselves to dancing; they know no restraint in intercourse; they are swayed only by their fancy. Shall a Madraka dare to speak of the law, being a son of these women who stand upright to make water like camels and asses²⁰ (yathaivoṣṭraḍaṇerakāḥ, 1852)." Two hundred verses further, Karna continues to vent his wrath in insults; to drive them home the better, he is careful to give his authority — VIII. 44, 3 = 2026: "Listen and give heed, king of the Madras, to that which I have heard at the court of Dhṛtarāṣṭra. In Dhṛtarāṣṭra's palace certain brahmins told of strange countries and the kings of old time. Then an old brahman of the highest rank fell to reviling the Vāhikas and the Madras While on secret business I dwelt with the Vāhikas, and I know their practices, having lived among them Their women dance and sing stark-naked on the terraces of the houses and cities, stripping off their garlands and dyes, with vile drinking-songs like the braying of the ass and the camel (kharoṣṭra-ninadopamāiḥ, 2036); naked as they are, they give themselves up to their lusts and are swayed only by their fancy One of these wretched Vāhikas who dwelt at Kurujāṅgala, being sad at heart, sang thus: 'Does she think of me, as she lies on her bed, the fair, tall girl robed in fine woollen stuffs? Does she remember the poor Vāhika at Kurujāṅgala? When shall I cross the Çatradru and the pleasant Irāvati going homeward to see once more the beautiful women with large temples? When shall we, amid the sound of conch-shells and [571] the beating of drums, with asses, camels and mules²¹ (kharoṣṭrāḍvataraiḥ), tread the forests of çamī, pīlu and karīra, where the

²⁰ The commentator Nilakanṭha here explicitly translates ḍaṇeraka by "ass," and the P. W.² records this interpretation, although ḍaṇeraka means: the young of a camel. Protap Chandra Roy, following Nilakanṭha, translates: "like camels and asses."

²¹ Protap translates: "sweet as the ories of asses and camels and mules," but Nilakanṭha's gloss on *yānāiḥ* is "animals for riding."

paths are so delightful !' And when he had related this story the virtuous brahman went on : Listen to what he said about the rude Vāhikas : Hear a diabolical song, which is always sung on the fourteenth day of the dark fortnight in the lusty city of Çākala, amid the beating of drums by night : ' When shall I once more sing Vāhika songs in Çākala, full of meat of oxen and drunk with the strong drink of Gauda, in gorgeous raiment, with fair-skinned women tall of stature, eating the flesh of sheep with mouthfuls of onions, and the flesh of the boar, of fowls, of oxen and of the ass and the camel (gārdabham auṣṭrikam, 2051) ' Hold, Çalya, I will tell thee what another brahman related before the assembled Kurus : . . . : " The Vāhikas eat and drink of the milk of the goat, of the she-camel and the ass (auṣṭrikam kṣīraṃ gārdabham eva ca, 2059).

Thus, whether it be in the reminiscences of a traveller or in homesick visions, the ass and the camel return like a refrain, whenever the land of the Vāhikas is described. This country is clearly defined in the Mahābhārata, VIII. 44, 6-7, = 2029-30, " Far from the Himavat and the Gaṅgā, far from the Yamunā, from the Sarasvatī and the Kurukṣetra, settled in the midst of the five rivers, these being six with the Indus, dwell the Vāhikas, strangers (vāhya) to the law" (*cf. ib.* 2041, 2055, 2064). The Vāhika country is the Pañjāb, Çākala being the capital. In another canto of the Mahābhārata the same animals reappear, when the same regions are mentioned : " When the peoples of the earth come to do homage and offer gifts to Yudhiṣṭhira, the king of Kamboja (on the North-West border of India) offers, among other presents, three hundred camels and as many she-asses (uṣṭravāmīḥ triṇīṣaś ca) fed on pīlu, çamī and iṅguda,²² II. 50, 4, = 1824. The people of the Trans-Indus (pāresindhu), Vairāmas, Pāradas, Abhīras, Kitaras bring precious stones, sheep, goats, oxen, gold, asses and camels (kharoṣṭra, 1833). Bhagadatta, the king of Prāgjyotiṣa, accompanied by the Yavanas (Greeks), brings six thousand black-necked asses, from the bank of the Vaukṣu (Oxus) : 1839-40 ; the Cīnas, the Çakas, the Barbarians offer likewise ten thousand asses bred on the banks of the Oxus : 1846.

The real meaning of kharoṣṭra crops out again, so to speak, over the vast expanse of the Mahābhārata ; the last echoes of this name must have reached the diaskevestes of the brahmanic period ; whether isolated or combined, the two [572] terms of which it is composed could not fail to remind them of the impure heretical and barbarous region beginning at the banks of the Sutlej and stretching westward toward unknown horizons. It points, like so many other indications, to the period of the Indo-Scythians, rather towards the decline of their power, as the time when the Mahābhārata was compiled. Brahmanic India, threatened by the barbaric world, gathered up the scattered treasure of her traditions and institutions and composed their epitome, in epic and in juridical code, in the Mahābhārata and the Mānava-dharma-śāstra ; these works are inseparable from one another, animated by the same spirit, constructed partly from the same materials, both looking out on the same alien horizon : Çakas, Yavanas, Pahlavas, &c. The same movement was destined to be repeated before the Musulman conquest.

I do not pretend to decide whether Kharoṣṭra really is, originally, the land of the ass and the camel : Kharoṣṭra-deça, or whether it owes this appellation to the play of popular etymology upon a local name. I have already compared this name with that of the " dogheaded," *Kalystrioi*, described by Ctesias. M. Halévy has compared it with the Khaṭṭras of the Avesta, who themselves are too obscure and shadowy to afford a solution of the problem.²³ If the word were a purely Hindu creation,

²² *Cf.* the forests of çamī and pīlu in the Vāhika country, *sup.* I adopt Protap's translation, but uṣṭravāmī may mean simply " she-camel," *cf.* Harṣa-carita (ed. Nirṇaya Sagar, p. 159, comm.), uṣṭravāmī uṣṭrabhāryā | kecīd vāmī dvayam anye vesarīm anye gurvīm āhuh.

²³ Bartholomew's Hand-Atlas of India (Constable, 1893) gives in map 24 a locality named Kharoti, two degrees south of Cabul on the upper course of the Gumal, an affluent of the Luni which falls into the Indus. I quote this name merely to show that there may have been in the same regions a similar name which could serve as a base for the Sanskritised form Kharoṣṭra. The name Siyāh posh, " black garments," given by Sādik Isfahani to the frontiers of Cabul may translate some such word as Kālavastra, Kālostra, in which would appear a learned and late interpretation of the same original word (*History of India*, Elliot Dowson, II. 407).

if it had been coined with the express purpose of mentioning by name the two animal species characteristic of the region, one would expect to meet with the form *uṣṭrakhara*, which, according to the grammarians, is enjoined by custom when the ass and the camel come together in a dvandva compound. As a matter of fact, the reverse process takes place. The compound *kharoṣṭra*, incorrect as it is, has overborne the authority of the grammarians in literary usage. I cannot help believing that this anomaly or inversion is not a freak of chance. The geographical name *Kharoṣṭra*, copied from and adapted in form to a foreign original, spread through the Hindu world, as relations with the countries to the North-West were multiplied, and was at last sufficiently popularized to hold its ground against the compound *uṣṭrakhara*, which the language had brought forth from its own treasure, and to force upon it a sort of conversion. The ear had grown accustomed to the sound of *Kharoṣṭra* and no longer felt it incorrect or shocking. This is only a hypothesis, but one fact remains; about the beginning of the Christian era the name *Kharoṣṭra* applies vaguely, in Hindu usage, to the regions bordering on India towards the North-West; it is the country of the [573] "border-barbarians," beginning on the edge of the brahmanic kingdoms and stretching away towards the undefined West. The digraphic inscriptions of the Kangra Valley (*Epigr. Ind.* VII. 116), traced in the Brāhmī and in the Kharoṣṭrī character, mark, near the Upper Sutlej, the meeting-place of two worlds: on the East, the land of purity reserved to the brahmins; on the West, the vague zone given up to barbarism.

SPECIAL NOTES.

A. — See page 2 above, and note 3; original page 545, note 1.

This Sanskrit form: *paramavāla*, is surprising, and Houei-yuan does well to remark on it. The Sanskrit name for coral is *pravāla*, which also means: young shoot of a tree. I do not quite see how Houei-yuan arrives at the meaning "precious tree." The Korean text differs sensibly from the Chinese text, which I have reproduced, but keeps the formula with which our researches are concerned: *Fan-pen-tchang-yun*, *Po-lo-so-ho-lo*, *Pao-chou tchen-ming*. There is a frequent confusion between *so'* and *p'o*, so that it is possible to read and explain the passage thus: "Prabhākara. This is the name of (*tche*) the precious tree." But I have hardly any doubt that we have here, as in the variant *p'o-lo-mo-huo-lo*, a faulty or altered transcription of *prabāla*; *po-lo-huo-lo* or *po-lo-po-lo*.

B. — See page 4 above and note 5; original page 547, note 1.

In the place of *Pāṭaliputra*, mentioned by Buddhābhaddra, but omitted by Çikṣānanda, our list gives *Magadha*, which is, certainly, the equivalent, since *Pāṭaliputra* is the capital of *Magadha*. *Kuṇḍina* (the capital of *Vidarbha*) is replaced by *Kosala*, that is the *Dakṣiṇa-Kosala* which is confounded with *Vidarbha*. *Mo-lan-to* and *Kan-pou-tche* are omitted in the *Sūryagarbha-sūtra*. The transcription *Sou-po-lo-kia* clearly furnishes the Sanskrit equivalent of *Tsing-tsing-pei-ngan* (Pure — that side), a translation which is based on the etymology: *Su-pāra* (+ affix °aka), good — other side.

I have found another and entirely independent list of these *Bodhisattva-pīṭhas* in the *Hevajra-tantra*, of which we possess the Sanskrit text and a Chinese translation made in the first half of the Xth century by Fa-hou (Jap. ed. XXVII. 3). I quote the Sanskrit text, following the MSS. in the *Bibliothèque Nationale* (Burnouf, 117, 118 and 118^{bis}); it is to be found in the 7th paṭala of the work entitled *Chomāpaṭala* and *Chomāyithap°*. As for this singular *chomā* or *chomāyitha* the Chinese translates: *mī-in* (section of), "mysterious signs."

B 117, p. 16^a:

- (1) pīṭhaṃ Jālandharaṃ kyātaṃ Oḍḍiyānaṃ tathaiva ca
pīṭhaṃ Pauruṇagiriṃ caiva kāmārūpaṃ tathaiva ca.
- (2) Upapīṭhaṃ Mālavaṃ proktaṃ Sindhunagaraṃ eva ca
kṣetraṃ mumuni khyātaṃ kṣetraṃ kārūṇyapāṭakam.
- (3) Devikoṣṭhaṃ tathā kṣetraṃ kṣetraṃ karmālapāṭakam
upakṣetraṃ kulatā proktaṃ Arbudaṃ ca tathaiva ca.
- (4) Godāvarī Himādrī ca upakṣetraṃ hi saṃkṣipyat
Chandohaṃ Harikelam ca lavanasāgaramadhyajam.
- (5) Lampāke Kāncikam caivaṃ Saurāṣṭraṃ ca tathaiva ca
Kaliṅgaṃ Upacchandohaṃ dvīpaṃ cāmikarāṇvitam.
- (6) Kokkaṇam copacchandohaṃ samāsenābhidhiyate
Pīlavaṃ grāmāntaṣṭhaṃ Pīlavaṃ nagarasya ca.
- (7) Caritraṃ Koçalam caiva Vindhyākaumārapaurikā
Upapīlavaṃ tat
sanniveṣam Vajragarbha mahākṛpa.
- (8) Çmaçānam pretasamhātaṃ çmaçānam codadhyas taṭam
Udyānāṃ vāpikātiraṃ upaçmaçānam nigadyate.

Var. B. 118, p. 14^a: (1) Oḍiyānaṃ — Pūrṇagiryauva. (2) Māravaṃ Sindhu°. Maumunī-prakhyātaṃ. (3) Devikoṭam. (4) Saṃkṣipet. (5) Lampākam. (8) codadhes °tirām.

B. 118^{bis}, p. 13^b: (1) Jālaṅcara khyātaṃ || turyyāyena tathaiva ca || pīṭha yolagiri caiva. (2) mārava — mumuni. (3) Devikoṭa — Karmārapāṭakam. (4) Sālāvarī, saṃkṣepataḥ, Halikelam. (5) Lampakam kācītare ca. (6) Pīlavaṃ grāmatasva Pīvalagarasya ca. (7) Vīryākormalapūrakā.

Translation of Fa-hou (*loc. laud.* p. 69^b): — The twelve places are: 1° the kingdom of *Jo-lan-touo-lan* (Jālandhara); the kingdom of *Ko-mo-lou* (Kāmārūpa) or the exceedingly pure forest of Mount *Kou-lo* (*Kou-lo-chaṇ tsiung-tsiung yuen-lin*); 2° the kingdom of *Mo-lo-wan* (Mālava) or the city of the river *Sin-tou* (Sindhunagara); 3° the kingdom of *Mong-meou-ni* (Mumuni); the kingdom of *Kiu-mo-lo-po-tch'a* (Kumārāpāṭa[ka]), and the city of the Queen of the Gods (*T'ien-heou* = Devī); 4° the city of *Kou-lo*, the city of *Ngo-li-mou* (Arbuda); the river of *Yu-na-li* (Godāvarī) and the river *Hi-mo* (Himādrī!); 5° the kingdom of *Ho-li* (Hari[kela]), the kingdom of *Lan-p'o* (Lampāka), the kingdom of *Chao* (thriving), or *Sau* [rāṣṭra]; the city Colour-of-Gold (*Kiu-che* = Kāñci) and also in the sea of salt; 6° the kingdom of *Kia-lin-ngo* (Kaliṅga); the kingdom of *Tcheou-tseu* (son of the island); the kingdom of *Mi-k'iu-lo*; the kingdom of *King-kie-na* (Koṅkana) — The 7th and the 8th are missing in the Sanskrit original (note of the Chinese translator); 9° the city of *Pi-lo-fo* (Pīlava) and the large villages (*Koang-ta-tsin-lo*); 10° the city of Good Conduct (*Chen-hing*, Caritra), the city of *Kiao-sa-to* (Kausala); the city of *Min-to* (Vindhyā); the city of *Kiu-mo-lo-pou-li* (Kumārāpaurikā); 11° the place where created beings rejoice (*tsoung-chou-lo-tchou*) (probably prīti-samghātaṃ) or the shore of the great sea (udadhes taṭam); 12° the garden of flowers and fruits (*hoa-ko yuen-lin, udyāna*) and the basin of a pure lake (*tsing-tsiung tch'eu-tchao*, vāpikātira)."

Similar lists scattered here and there in a great number of works belonging to the Tripiṭaka throw light alike on the geography and the chronology of the books. The horizon of the Hevajratāntra is much narrower than that of the Avatamsaka and the Mahāsaṃnipāta, but interesting names are to be found in it: Oḍḍiyāna seems to be translated by *tsing-tsiung yuen-lin*, "the pure Forest." It is a surprise to find opposite the mountain *Kou-lo* of the Chinese text, the Sanskrit form Pauruṇagiri or Pūrṇagiri, which cannot correspond to it. Further on, the city of *Kou-lo* answers quite well to the Kulatā of the original. The name Mumuni throws light on the obscure allusions

of the Rājatarāṅginī (III. 332 ; IV. 167 and 516), the subject of a learned discussion by Stein ; I find this same word as the name of a country in my list of the cities of Central Asia, to be published after the present work. Devikoṣṭha or Devikoṭa, is, as far as I know, only quoted in the lexicons (Tri. 2. 1, 17 ; Hemac. 977). The name Kāruṇyapāṭaka, omitted in Chinese, and Karmārapāṭaka (or Kumāra°) are examples of the use of the word pāṭaka, a term of administration which is missing in the Amarakoṣa but which Hemacandra (v. 962) records, and explains by grāmārdha. The first official use of this word which I have met is in the inscription on the Salotgi pillar, dated 867 Śaka = 945 A. D., under the rule of Rāṣṭrakūṭa-kṛṣṇarāja III. Akālavārṣa (*Ep. Ind.* IV. 60). The word appears regularly afterwards in the formulary of the Rāṭhors of Kanauj (*cf. Ep. Ind.* IV., index s. v. pāṭaka and also *Ind. Ant.* XVIII. 135). The mention of Harikela is, I believe, the first occurring in a Sanskrit text ; Hemacandra, in his lexicon, gives Harikelya as the equivalent of Vaṅga, Bengal, and this indication agrees with the statement of the pilgrim Yi-tsing (*Les Religieux Eminents*, p. 106 and 145 : “ This country forms the eastern frontier of Eastern India ; it is a part of Jambudvīpa ; Tāmralipti was the sea-port ”). The name Harikela also occurs in the legend of one of the Nepalese miniatures of which M. Foucher has made a study (*Iconographie bouddhique*, p. 105 and 200). Chandoha and Upacchandoha are enigmatic ; the kingdom of Tchew-tseu (son of the island) seems to correspond to them in Chinese ; but how and why ? The kingdom of *Mi-kia-lo* seems to originate in a wrong reading at v. 5 : dvīpaṃ ca mikarāṇvitam. Kokkaṇa is, as the Chinese indicates, Kōṅkaṇa, Konkan. The city of Caritra is doubtless the one mentioned by Hiouen-Tsang (*Mém.* II. 90 and 124) on the confines of Orissa (*Ou-tch'a*) and Malakūṭa (*Mo-lo-kiu-tcha*). The list of Hevajra may be placed (judging by its whole contents) between Hiouen-Tsang and the MSS. with miniatures studied by M. Foucher.

C. — See page 4 above, and note 6 ; original page 550, note 1.

With apparently only one exception, No. 573, Julien there gives : “ *k'ia* for *ga* in Samparāgata *Fan-i*, liv. xix. fol. 2.” The *Fan-yi*, in this passage, explains the abridged expression *Seng-po*, used in monastic life in China, and refers to Koei-hi, the disciple of Hiouen-Tsang, who says : *S'eng-po* is in Sanskrit *sam-po-lo-k'ia-to* ; it is the ceremony known as the song of the equal offering. Yi-tsing in his Memoir sent from the southern seas (Takakusu's translation, p. 39), employs the same transcription and fully explains the word : When food is served to priests “ he who serves the salt says, turning back his hands, holding them out and kneeling before the superior, ‘ *Sam-po-lo-k'ia-to* (*ut sup.*) ’. Translated, this is ‘ welcome,’ *chan-tcheu*. The old transcription *Seng-po* is wrong. Then the superior says, ‘ Let the food go in equal portions ! ’ The meaning (*yi-tao*) is, ‘ the offering of food is well prepared and that the time is come to eat. ’ This, it must be said, is the literal sense. But, once when the Buddha with his disciples had had poisoned dishes given to them, the Buddha taught them to recite the *Sam-po-lo-k'ia-to* before eating. All the poison in the food changed to delicious nourishment. From this point of view the word is also a magic spell.”

The story repeated by Yi-tsing is also recorded by the *Fan-yi-ming-yi-tsi*, in which there is a reference to the *Tchoang-yen-loun* (Sūtrālamkāra). In that work there does occur, in fact (book xiii), the story of Āṣṭigupta who had had a poisoned meal prepared for the bhikṣus ; but the Buddha bade them recite the *Seng-po* to neutralise the poison. The story gives an adequate explanation of this word ; the transcription is evidently sampra-khyāta (and not samparāgata as given by Julien) in which *k'ia* represents the Sanskrit khyā as in *seng-k'ia* = Sāṃkhyā in Hiouen-Tsang.

Yi-tsing's confused rendering is only one proof the more of his imperfect knowledge of Sanskrit. The monk, before partaking of the poisoned dishes, says : Samprakhyātam — “ It is very clearly seen ” ; in other words : you will not entrap me, — and the poison thus recognized loses its power.

D. — See page 5 above and note 8; original page 552, note 1.

It would have been interesting to compare the transcription of the name Zarathustra. But in the passages pointed out hitherto (Chavannes, *Journ. As.* 1897, I. 61; Devéria, *ib.* II. 462) the name Zoroaster is represented, with complete disregard of the original form, by *Sou-lou-tchi* (M. Chavannes inadvertently transcribes *Sou-li-tchi*). This transcription deserves notice; in common with the Greek form and unlike the Oriental forms (Jackson, *Zoroaster*, p. 23), it has a labial vowel in the first part of the name; it presupposes, in fact, the pronunciation: so-ro-ci or so-ro-ti, sor-ti, sor-ci, sro-ci, sro-ti, which comes neither from the Zend Zarathustra nor the Pehlevi Zaratušt. Among all the forms collected by Mr. Jackson in his excellent work (Appendix V.), the one approaching most nearly to the Chinese rendering is that employed by Marius Victorinus Afer (§ 23 in Jackson) who writes, about 350 A. D. (ad Justinum Manichæum, col. 1003, ed. Migne): “Jam vidistine ergo quot Manis, Zoradis aut Buddhas hæc docendo deceperint?” The form Zoradis, employed by Victorinus, is evidently of Manichæan origin. We know moreover that Manichæism had made powerful strides in China; the first Chinese text that names Zoroaster (*Sou-lou-tchi*), in alluding to an imperial edict given forth in 631 A. D. (cf. Chavannes, *loc. laud.*), associates his name with that of the *Mo-ni*, that is the Manichæan cult. Either it was Manichæism that introduced into China the form *Sou-lou-tchi*, or there existed in the regions where Manichæism took its rise and in the Persian countries in touch with China a form of the name Zoroaster more nearly allied to the Greek than to the original Zend or to the Pehlevi derived from this latter. It is for Iranian scholars to clear up the problem; the solution may bring with it some interesting corollaries. *A propos* of Zoroaster, and only in passing (to avoid bringing in too many combinations) I will point to a hypothesis which I perhaps might be reproached for omitting. The ṛṣi Kharoṣṭha, whom I shall have the occasion to deal with later, as the imaginary sponsor of the Kharoṣṭhī writing, is introduced into the pantheon of Central Asia as a revealer of astronomy, though no known antecedents qualify him for the rôle. But Zoroaster, on the other hand, as “Chief of the Magi,” is intimately connected with astrology (cf. Jackson, *Zoroaster*, p. 95 and 125). The Greek transcription of his name translates this idea, or at least, has helped to propagate it. Might not Kharoṣṭha perhaps be only a disguise for Zoroaster popularized in Central Asia by the syncretism of the Indo-Scythians, who have given so great a place on their coins to the Avestic pantheon? In this way there would be a distant connection between Zoroaster and the Kharoṣṭhī character.

E. — See page 12 above and note 18; original page 563, note 1.

This information goes back to Sie Ling-yun: — “Sie Ling-yun of the Soung kingdom says: The *Hou* writing is that which is employed, concurrently with the *Fan* writing, both for religious and secular purposes. And the origin thereof likewise goes back to the Buddha. The sūtra says: the words, letters, çāstras and heterodox mantras — all have been set forth by the Buddha and not by the heretics. The heretics use them for communicating by letters. The *Hou* writing is, etc.” Sie Ling-yun was a Chinese man of letters (Nanjo, III. 3) who collaborated with Houei-yen and Houei-kouan, between 424 and 453, in a corrected translation of the Mahāparinirvāṇa-sūtra (Nanj. 114, Tōk. ed. XI. 7 and 8). The Mahāparinirvāṇa sūtra contains (chap. 8, sect. 13, of the revised translation = chap. 8, sect. 4, div. 5 of Dharmarakṣa’s translation) a chapter on the characters of the writing and their mystic value, which occupies a large place in the speculations of the Siddham. We might hesitate to ascribe the whole quotation to Sie Ling-yun, if the phrase immediately following the passage I have translated (: “Thus it is that in this country (China) *Ts’ang* (*hie*) . . .”) did not occur again, on the authority of this same Sie Ling-yun in a commentary on the Mahāparinirvāṇasūtra, the *Ta-pan-niee-pan-king hieuen-yi* (Nanjo, 1544; Tōk. ed. XXXI. 6, p. 9^b).

The author of this commentary, Kouan-ting (Nanj. III. 15), lived from 562 to 632. "Sie Ling-yun says: *Fan* and *K'ia-lou* are the names of men. Both of them have brought the too numerous characters down to an abridged form. Thus it is that in this country, Ts'ang"

This passage is repeated and explained in the sub-commentary (*nie-p'an-hiuen-yi fa-yuen ki yao* (Nanj. 1546; Tôk. ed. XXXI. 6, p. 25b).

The sūtra-quotation given by Sie Ling-yun on the origin of the letters and words is identical with the beginning of the chapter on characters in the Mahāparinirvāṇa: "The Buddha said, addressing Kāçyapa: the words, the letters of the çāstras, and of the heterodox mantras — all have been enunciated by the Buddha and not by the heretics."

Kāçyapa the Bodhisattva then said to the Buddha: "Bhagavat, what does the Tathāgata declare the origin of the characters to be?" The Buddha said: "It is well. The characters, divided into two classes, which were enunciated at the very beginning, are those which I consider to be their origin. By means of these, men master the tales, çāstras, mantras, the literature, the skandhas, the true law. The common folk obtain instruction in these, the original characters, and then are they able to know the true law from the false law." Sie Ling-yun probably added to his translation some notes which have not been preserved.

APPENDIX.

List of writings in the Lalitavistara compared with parallel texts in Chinese.

[573] I have thought it opportune to add to this article on the Kharoṣṭrī the lists of writings, parallel to that of the Lalitavistara, which have been preserved in the Tripiṭaka canon of Chinese Buddhism. These lists, four in number, are to be found in the following works:—

1. *P'ou-yao-king*, a biography of the Buddha translated into Chinese by Tchou-Fa-hou in 808 A. D. (Nanj. 160; Tôk. ed. VI. 4, 79^a).

2. *Fo-pen-hing-tsi king*, a biography of the Buddha translated into Chinese by Jñanagupta in 987 A.D. (Nanj. 680; Tôk. ed. XIII. 7, 40^b). Beal has partly analysed, partly translated, this work: *The Romantic Legend of Sākya Buddha*; London, 1875. The chapter on the writings begins at p. 68. Like all Beal's works, this translation, which has, however, rendered indisputable service, is very unreliable in detail. This can be easily verified by comparing his list with mine.

3. *Fa-yuen-chou-lin*, a vast encyclopædia of Buddhism compiled by Tao-chi in 668 A. D. (Nanj. 1482; Tôk. ed. XXXVI. 5, 84^a). Tao-che has simply reproduced the list of the last-named work. The use, in the annotations, of the term Souei for the Chinese language denotes that the original had been written under the Souei dynasty (581 — 618); comparison of the texts shows that the translation of Jñanagupta was copied by Tao-che. It was therefore useless to reproduce his list; I have contented myself with pointing out the variants, which are rare.

4. *Feng-kouang-ta-tchouang-yen-king*, a biography of the Buddha translated into Chinese by Divākara in 683 (Nanj. 159; Tôk. ed. VI. 4, 17^b).

In the table of comparison I have placed the most ancient work in the middle, the two others being on either side. For the Sanskrit I have followed Lefmann's Edition of the Lalitavistara (Halle, 1902), p. 125.

The Chinese lists.

FOU-PEN-HING-TSI-KING
(587 A. D.).P'OU-YAO-KING
(308 A. D.).FANG-KOANG
TA-TCHOANG-YEN-KING
(683 A. D.).1. [574] *Fan* writing.²⁴

NOTE. — This is the present brahmanic character (*po-lo-men-chou*). It contains, correctly, fourteen vowels.

1. *Fan*.1. *Fan-mei*.2. *K'ia-lou-che-tch'a*.

NOTE. — In Chinese, ass-lip.

2. *K'ia-lou*.2. *K'ia-lou-che-ti*.3. Writing set forth by the ṛṣi
Fou-cha-kia-lo
= lotus flower.3. *Fou-kia-lo*.3. *Pou-cha-kia-lo*.4. *Ngo-kia-lo*
= articulation.4. *Ngan-k'ia*.4. *Yang-kia-lo*.5. *Meng-kia-lo*
= good luck.5. *Man-kia*.5. *Mo-ho-ti*.6. *Ya-mei-ni*
NOTE. — Mei has partly the pronunciation of (*w*)*ang*, partly of (*p*)*i* (that is: *wi*)
= kingdom of Ta-ts'in.6. *Ngan-kiou*.6. *Yang-k'iu*.7. *Yang-k'iu-li*
= finger.7. *Ta-ts'in*.7. *Ye-pan-ni*.8. *Ya-na-ni-kia*
= riding on horseback.8. *Hou-tchong*
(protecting the multitude).8. *P'o-li-kia*.9. *So-kia-p'o*
= cow.
(The *Fa-yuen-tchou-lin* writes: *So-kia-lo*.)9. *Ts'iu*
(collecting).9. *Ngo-po-lou-cha*.

²⁴ At the head of the list in the *Fou-pen-hing-tsi-king*, following the question asked by the Bodhisattva, "Well, master, what writing will you teach me?" the Korean edition, and the Tôkyô edition which reproduces it, insert this note: — "At the beginning no writing is given." The Tôkyô editor adds, in his critical note at the head of the page, that the text of the Song and that of the Yuan introduce, between the last word of the question asked in the text (*chou* writing) and the note, the two words: *Fan-pen* = Hindu original; that is to say, that according to these two texts, the writing at the head of the list is missing in the Hindu original of the sūtra. This note is an obvious error, proved by the original text of the Lalitavistara and also of the Mahāvastu. It was, no doubt, brought about by the expression which precedes *Fan-t'ien* in the Chinese text.

10. <i>Po-lo-p'o-ni</i> = shoot of a tree.	10. <i>Pan</i> (half).	10. <i>Ta-p'i-lo.</i>
11. <i>Po-lieou-cha</i> = evil speech.	11. <i>Kiou-yu</i> (long-given).	11. <i>Ki-lo-to.</i>
12. [575] <i>Pi-to-tcha</i> ²⁵ = setting a corpse erect.	12. <i>Tsi-kieu</i> (sickness-solid).	12. <i>To-ts'o-na.</i>
13. <i>T'o-p'i-tcha</i> = Southern India.	13. <i>T'o-p'i-lo.</i>	13. <i>Yeou-kia-lo.</i>
14. <i>Tche-lo-ti</i> = naked men.	14. <i>Yi-ti-sai</i> (border-barbarians of the North).	14. <i>Seng-k'i.</i>
15. <i>Tou-k'i-tch'ai-na-p'o-to</i> = turned to the right.	15. <i>Che-yu</i> (gift-given).	15. <i>Ngo-po-meou.</i>
16. <i>Yeou-kia</i> = burning splendour. (The Fa-yuen reading is: <i>Yeou-po-kia.</i>)	16. <i>K'ang-k'iu.</i>	16. <i>Ngo-nou-lou.</i>
17. <i>Seng-k'ia</i> = counting, calculation.	17. <i>Tsoei-chang</i> (very high).	17. <i>Ta-lo-t'o.</i>
18. <i>Ngo-p'o-wou-t'o</i> = turned back.	18. <i>T'o-lo.</i>	18. <i>K'o-so.</i>
19. <i>Ngo-neou-lou-mo</i> = docile.	19. <i>K'ia-cha.</i>	19. <i>Tche-na.</i>
20. <i>P'i-ya-mei-che-lo</i> = mixed.	20. <i>Ts'in.</i>	20. <i>Hou-na.</i>
21. <i>T'o-lo-to</i> = border mountain of Udyāna. (The Fa-yuen has the erroneous reading <i>Ngo-</i> <i>t'o-lo-to</i>).	21. <i>Houng-nou.</i>	21. <i>Mo-t'i-ngo-ich'a-lo.</i>
22. <i>Si</i> (West) <i>K'iu-ya-ni.</i> NOTE. — No Chinese word. (Fa-yuen: "The trans- lation is wanting.")	22. <i>Tchong-kien-tzeu</i> (words in the middle).	22. <i>Mi-ta-lo.</i>

²⁵ Following 11 and before 12, the *Fa-yuan-tchou-lin* inserts: "the *Fou-yu* (father-given) writing" and notes "the translation is wanting." *Fou-yu* cannot be a transcription from Sanskrit and it is inadmissible that the list, entirely in transcription, should make this one exception. This is an error of the *Fa-yuan-tchou-lin*.

23. <i>K'o-cha</i> = <i>Chou-le</i> (Kashgar).	23. <i>Wei-ki-to</i> .	23. <i>Fo-cha</i> .
24. <i>Tche-na</i> (kingdom of) = the great Souei. (Fa-yuen : "The translation is wanting.")	24. <i>Pou-cha-pou</i> .	24. <i>T'i-p'o</i> .
25. <i>Mo-na</i> (a bushel).	25. <i>T'ien</i> (deva).	25. <i>Na-kia</i> .
26. <i>Mo-tch'a-tch'a-lo</i> = middle-word.	26. Writing of the <i>Long</i> and writing of the <i>Koei</i> (nāgas and demons).	26. <i>Ye-tch'a</i> .
27. [576] <i>P'i-to-si-ti</i> = arm's length.	27. <i>Kien-ta-houo</i> .	27. <i>Kan-ta-p'o</i> .
28. <i>Fou-chou-po</i> = flower.	28. <i>Tchen-t'o-lo</i> .	28. <i>Mo-heou-lo</i> .
29. <i>T'i-po</i> = deva.	29. <i>Mo-hiou-le</i> .	29. <i>Ngo-sieou-lo</i> .
30. <i>Na-kia</i> = dragon.	30. <i>Ngo-sieou-loun</i> .	0. <i>Kia-lou-lo</i> .
31. <i>Ye-tch'a</i> NOTE. — No Chinese word. (Fa-yuen : "The translation is wanting.")	31. <i>Kia-lou-lo</i> .	31. <i>Kin-na-lo</i> .
32. <i>Kan-t'a-p'o</i> = heavenly musicians.	32. <i>Lou-loun</i> (stag-circle).	32. <i>Mi-li-kia</i> .
33. <i>Ngo-sieou-lo</i> = who drinks no wine.	33. <i>Yen-chen</i> (word-good).	33. <i>Mo-yu</i> .
34. <i>Kia-lou-lo</i> = bird with golden wings.	34. <i>T'ien-fou</i> (deva-belly).	34. <i>P'ao-mo-t'i-p'o</i> .
35. <i>Kin-na-lo</i> = who is not a man.	35. <i>Foung</i> (air).	35. <i>Ngan-to-li-tch'a-t'i-p'o</i> .
36. <i>Mo-heou-lo-kia</i> = great serpent.	36. <i>Kiang-fou</i> (submitting).	36. <i>Keou-ya-ni</i> .
37. <i>Mi-kia tche-kia</i> = noise of animals.	37. <i>Pe-fang-t'ien-hia</i> (northern countries).	37. <i>Yu-tan-yue</i> .
38. <i>Kia-kia-lou-to</i> = noise of birds.	38. <i>Keou-na-ni t'ien-hia</i> (country of Go- dānī).	38. <i>Fou-p'o-t'i</i> .

- | | | |
|--|---|---------------------------------|
| 39. <i>Feou-mo-t'i-p'o</i>
= god of the earth. | 39. <i>Toung-fang-t'ien-hia</i>
(eastern countries). | 39. <i>Ouo-k'i-p'o.</i> |
| 40. <i>Ngan-to-li-tch'a-t'i-p'o</i>
= god of space. | 40. <i>Kiu</i>
(raising). | 40. <i>Ni-ki-p'o.</i> |
| 41. <i>Yu-to-lo-keou-lou</i>
= North of Sumeru. | 41. <i>Hia</i>
(lowering). | 41. <i>Pan-lo-ki-p'o.</i> |
| 42. <i>Pou-lou-p'o-p'i-t'i-ho</i>
= East of Sumeru. | 42. <i>Yao</i>
(summary). | 42. <i>P'o-kie-lo.</i> |
| 43. <i>Ou-tch'ai-po</i>
= raising. | 43. <i>Kien-kou</i>
(solid). | 43. <i>Po-che-lo.</i> |
| 44. <i>Ni-tch'ao-po</i>
= laying down. | 44. <i>T'o-ngo.</i> | 44. <i>Li-k'ia-po-lo-ti-li.</i> |
| 45. <i>So-kia-lo</i>
= sea. | 45. <i>Te-hoa</i>
(obtaining the out-
line). | 45. <i>P'i-ki-po.</i> |
| 46. <i>Po-che-lo</i>
= diamond. | 46. <i>Yen-kiu</i>
(satiated-raising). | 46. <i>Ngan-nou-po-tou-to.</i> |
| 47. <i>Li-kia-po-lo-ti-li-k'ia</i>
= going and returning. | 47. <i>Wou-yu</i>
(not-given). | 47. <i>Che-sa-to-p'o.</i> |
| 48. <i>Pi-k'i-to</i>
= remains of food. | 48. <i>Tchoan-chou</i>
(rolling-number). | 48. <i>Kie-ni-na.</i> |
| 49. [577] <i>Ngo-neou-feou-to</i>
= which exists no longer. | 49. <i>Tchoan-yen</i>
(rolling-eye). | 49. <i>Ou-tch'ai-po.</i> |
| 50. <i>Che-so-to-lo-po-to</i>
= rolling as one who has
prostrated himself. | 50. <i>Pi-kiu</i>
(closing-phrase,
sentence). | 50. <i>Ni-tch'ai-po.</i> |
| 51. <i>Kia-na-na-po-to</i>
= rolling over while
counting. | 51. <i>Chang</i>
(raising up). | 51. <i>Po-t'o-li-kia.</i> |
| 52. <i>Yeou-tch'ai-po-po-to</i>
= rolling while raising,
rolling up. | 52. <i>T'seu-kin</i>
(order-neighbour). | 52. <i>Ti-ou-ta-san-ti.</i> |
| 53. <i>Ni-tch'ai-po-po-to</i>
= rolling and laying
down. | 53. <i>Nai-tche</i>
(happening thus). | 53. <i>Ye-p'o-ta.</i> |
| 54. <i>Po-t'o-li-k'ia</i>
= footprint. | 54. <i>Tou-tsin</i>
(measure-near). | 54. <i>Po-t'o-san-ti.</i> |

- | | | |
|---|--|--|
| 55. <i>P'i-lœou-to-lo-po-t'o-na-ti</i>
= increasing, two by two,
adding (words) two by
two. | 55. <i>T'chong-yu</i>
(middle-leading). | 55. <i>Mo-t'i-ho-li-ni.</i> |
| 56. <i>Ye-p'o-t'o-chou-to-lo</i>
= increased to ten. | 56. <i>Si-mie-yin</i>
(all-extinguished-
sound). | 56. <i>Sa-p'o-to-seng-kia-ho.</i> |
| 57. <i>Mo-tch'a-p'o-li-ni</i>
= middle-flowing, passing
away. | 57. <i>Tien-che-kiai</i>
(lightning-world-
limit). | 57. <i>P'o-chi.</i> |
| 58. <i>Li-cha-ye-so-to-po-to-pi-to</i>
= practising the tortures
of the r̥sis.
(Fa-yuen : " <i>Li-cha-ye-</i>
<i>p'o</i> , etc.)
= practising the tor-
ments of the mountains"
(error in reading). | 58. <i>To - you</i> (var. <i>fou</i>)
(animal for riding-
also) (var. father). | 58. <i>Pi-t'o-ngo-nou-lou-</i>
<i>mo.</i> |
| 59. <i>To-lo-ni-pi-tch'a-li</i>
= seeing the earth. | 59. <i>Chen-ts'i-ti</i>
(good-calm-earth). | 59. <i>Ni-che-ta-to.</i> |
| 60. <i>Kia-kia-na-pi-li-tch'a-ni</i>
= seeing space. | 60. <i>Koan-k'ong</i>
(contemplating
the void). | 60. <i>Hou-lou-tche-mo-na.</i> |
| 61. <i>Sa-p'ou-cha-ti-ni-chan-t'o</i>
= cause of all plants
(Fa-yuen : "List of all
plants.") | 61. <i>Yi-tsie-yo</i>
(all grasses). | 61. <i>T'o-lo-ni-pi-tso.</i> |
| 62. <i>Cha-lo-seng-kia-ho-ni</i>
= collected all together. | 62. <i>Chen-cheou</i>
(good-receive). | 62. <i>Kia-kia-na-pi-li-li-</i>
<i>na.</i> |
| 63. [578] <i>S'a-cha-lou-to</i>
= noise of all kinds. | 63. <i>Che-ts'iu</i>
(containing). | 63. <i>So-p'o-ouo-cha-ti-ni-</i>
<i>tch'an-t'o.</i> |
| | 64. <i>Kiai-hiang</i>
(every noise). | 64. <i>So-kie-lo-seng-kia-ho.</i> |
| | | 65. <i>Sa-p'o-pou-to-heou-</i>
<i>lou-to.</i> |

Comparison with the Lalitavistara.

Lalitavistara (A)	...	...	...	...	1 Brāhmī.	2 Kharoṣṭī.	3 Puṣkarasārī.
Fou-pen-hing-tsi-king (B)	...	...	...	...	1	2	3
P'ou-yao-king (C)	...	...	...	...	1	2	3
Fang-koang-ta-tchoang-yen-king (D)	...	...	...	...	1	2	3

A 4	Āṅga.	5	Vaṅga.	6	Magadha.	7	Maṅgalya.	8	Āṅguliya.	9	Sakāri.
B 4	...	...	...	...	...	5	...	7	...	9 ?	...
C 4	...	5	...	...	...	...	...	6	...	...	...
D 4	...	...	...	5 ?	...	...	...	6	...	8 ?	...
A 10	Brahmavali.	11	Pāruṣya.	12	Drāviḍa.	13	Kirāta.	14	Dākṣiṇya.	15	Ugra.
B ...	...	11	...	13	...	14	...	15	(dakṣiṇāvarta or dakṣiṇā patha).	16	...
C ...	...	...	...	13	...	14	...	15	(dakṣiṇā, gift).	13	...
D ...	...	9	...	10	...	11	...	12	...	...	...
A 16	Samkhyā.	17	Anuloma.	18	Avamūrdha.	19	Darada.	20	Khāṣya.	21	Cina.
B 17	...	19	...	18	...	21	...	23	...	24	...
C 16 ?	Kaṅkhyā.	...	...	17	...	18	...	19	...	20	...
D 14	...	16	...	15	...	17	...	18	...	19	...
A 22	Lūna.	23	Hūna.	24	Madhyākṣaravistara.	25	Puṣpa.	26	Deva.	27	Nāga.
B ...	...	25 ?	(Māna).	26	...	28	...	29	...	30	...
C ...	...	21	...	22	...	24	...	25	...	26	(long).
D ...	...	20	...	21	...	23	...	24	...	25	...
A 28	Yakṣa.	29	Gandharva.	30	Kinnara.	31	Mahoraga.	32 [579]	Asura.	33	Garuḍa.
B 31	...	32	...	35	...	36	...	33	...	34	...
C 26	(Koei).	27	...	28 ?	...	29	...	30	...	31	...
D 26	...	27	...	31	...	28	...	29	...	30	...
34	Mṛgacakra.	35	Vāyasāruta.	36	Bhaumadeva.	37	Antarīkṣadeva.	38	Uttarakurudvīpa.	...	...
37	...	38	(Kākaruta).	39	...	40	...	41	...	...	...
32	...	33 ?	...	34	...	35	...	37	...	...	...
32	...	33	(Mayu).	34	...	35	...	37	...	...	...
39	Aparagoḍāni.	40	Pūrvavideha.	41	Utkṣepa.	42	Nikṣepa.	43	Vikṣepa.	...	...
22	...	42	...	43	...	44	...	48	(Vikṣipta).	...	...
38	...	39	...	40	...	41	...	46	...	...	...
36	...	38	...	39	...	40	...	45	...	...	...
44	Prakṣepa.	45	Sāgara.	46	Vajra.	47	Lekhapratilekha.	48	Anudruta.	...	...
...	...	45	...	46	...	47	...	49	(Anubhūta).	...	...
42	...	...	...	43	...	45	...	47	(Anupadatta?).	...	...
41	...	42	...	43	...	44	...	46	Anupadruta.	...	...

49 Čāstrāvartā.	50 Gaṇanāvarta.	51 Utkṣepāvarta.	52 Nikṣepāvarta.
50	51	52	53
49?	48	51	...
47	48	49	50
53 Pādalikhita.	54 Dviruttarapadasaṃdhi.	55 Yāvaddaṣṭottarapadasaṃdhi.	
54	55	56	
50?	52?	53? + 54?	
51	52	53 + 54	
56 Madhyāhārī.	57 Sarvarutasamgrahaṇī.	58 Vidyānulomavimiçrita.	59 Ṛṣitapastaptā.
57	...	20 (Vyāmiçra).	58
55	56	58?	...
55	56	58	59
60 Rocamānā.	61 Dharaṇiprekṣiṇī.	62 Gaganaprekṣiṇī.	63 Sarvaṇṣadhiniṣyandā.
...	59	60	61
59 (very calm).	59 (earth).	60	61
60	61	62	63
64 Sarvasārasamgrahaṇī.		65 Sarvabhūtarantagrahaṇī.	
62		63	
62 + 63.		64	
64 (Sakalasamgraha).		65	

This comparison shows that not one of the Chinese texts is in complete agreement with the Lalitavistara either as to the names or the order adopted. In Sanskrit as in Chinese the attempt has been made, with indifferent success, to divide up the traditional terms of the nomenclature under sixty-four heads, the consecrated number; there has been cutting, carving, patching and sewing in the dark, and, in spite of all, some are below and some above the regular total. Certain divergences may be explained by the graphic variants of the Sanskrit originals, others are particularly important; unlike the Sanskrit, the three lists mention the writing of the Yavanas (Greeks): *Ta-tsin*, *Ya-mei-ni*, *Ye-pan-ni*, and these last two forms come out as *Yavanī* instead of *Yavanānī*, the form prescribed by the Sanskrit grammar. The writing *Yananikā* given in the *Fo-pen* (No. 8) seems to be a graphic modification of *Yavanike* which is also a name for the writing of the Yavanas; the hypothesis has so much the more likelihood as this writing is followed immediately by the *Çakāri*, writing of the *Çakas*, a people who were usually associated with the Yavanas and who were said to be born from the excrement (*çakṛt*) of *Vasiṣṭha's* cow, whence the Chinese translation of their name, "Cow." The writing next on the list, *Po-lo-p'o-ni*, is evidently *Pahlavānī*, the writing of the *Pahlavas*; the form thus restored agrees with the etymology indicated, "shoot of a tree," *Pahlava* being traced back to *Pallava*. *Çaka-Yavana-Pahlava* make up the traditional triad in the Sanskrit classics, a grouping which bears distinctly the mark of an epoch.

The names I have not been able to trace in the Sanskrit forms of the Lalitavistara are *P'ou-yao* — Nos. 7, 8, 9, 10, 11, 12, 36, 44, 50, 57; *Fou-pen* — Nos. 6, 8, 10, 12, 27, (*Vitasti*); *Ta-tchoang* — Nos. 7, 22, 57.

TELUGU FOLKLORE.

THE HUNTER AND THE DOVES.

Translated by T. Sivasankaram.

THERE was once a sinful hunter, who lived by killing a number of birds, of which he ate some and sold the rest. For this purpose he invented many snares and used to roam over forests with them. Once upon a night, while he was so roaming, a severe storm broke, with the result that many living things were destroyed and the whole forest was flooded with water. The hunter became terrified, cautiously approached a big tree and stretched himself for rest, shivering with cold, with a stone for a pillow.

Contemplating the tree with awe, he invoked the evil spirits inhabiting it, that they might show mercy to him and save him from harm. While he was thus resting, he heard the wailing of a male dove from a hollow in the trunk of the tree over the absence of his dear partner, who had not returned from her quest of food:— “Where can she be now? Is it possible that my darling love should leave me alone for so long? What can have happened to her? Perhaps she has perished in the storm! Ah! Without her my existence is meaningless. The qualities of a loving wife are means for a husband's attaining happiness here on earth and bliss hereafter. What can I do now? My house has become empty.”

The female dove, who happened to be caught in the net of the hunter, listened to this soliloquy with unlimited joy and exclaimed thus:— “A fortunate wife indeed is she, to whom it is given to stand so high in the estimation of her lord. Now that I have heard my lover's protestations, I have not lived in vain and fear death no longer.”

Thus she consoled herself and announced her presence in the net to her lover in the tree and said that there was no use in sorrowing over what had happened:— “The wise say that to show hospitality with a full heart to those who seek refuge with us is supreme charity. This hunter, by coming to the tree in which we live, has sought for refuge with us. He is shivering with cold. See that no harm befalls him and give him the best shelter you can.”

At this the male dove, at once ceasing to grieve, introduced himself to the hunter and spoke to him thus:— “Brother, you must be very tired. You are a guest in my house and it is for me to show you hospitality. What is your pleasure?”

To this the hunter replied, well pleased:— “Prince of birds, my limbs are shivering with cold, pray do something to relieve me.”

The dove set out at once, collected a number of small dried twigs with its beak, brought another stick lighted at one end from a village close by, put it in the fuel, fanned it into fire by its wings, and invited the weary hunter to warm himself, all with an overflowing heart. To the delight of the bird, the hunter warmed himself at the fire, and then he began to feel the sensations of the returning hunger, of which he told the dove, his host. The bird felt intensely grieved at his inability to provide his guest with food, and exclaimed thus: “We birds do not keep any store of food. We eat whatever we find and live by it, but you are tired and I *must* show you hospitality. Therefore accept my body!”

So saying, the bird turned to the fire and suddenly fell into it, to the utter amazement of the hunter, who stood struck with awe. Collecting himself after a moment he soliloquised thus:— “Could there be such moral courage on earth? Is it possible that a bird could sacrifice its body with such loving kindness? What a tragedy has my sinful life caused! I must give

up my merciless and brutal ways. The bird is my teacher and it has taught me this holy teaching."

As these thoughts occurred to his mind, it became filled with the spirit of renunciation, and he resolved within himself thus:—"The bird fell into the fire, giving up his wife and relations. I shall give up all my desires, redeem my sins, and thereby acquire merit enough to attain Heaven."

He really gave up his desires and his mind became calm. He immediately let go all the birds that were caught in the net, threw down his gun, bow and arrows, and everything he was using to kill the birds with, and walked away a thoroughly reformed being.

When her lover sacrificed himself thus, the female dove overpowered with grief wept with tears rolling down her cheeks and exclaimed:—"You could never bear to see me hungry, nor would you taste anything before I had eaten, and would caress me whenever I felt wearied. Is it right for you to leave me alone and go? You used to take me to bushes covered with flowers and tender leaves, ride with me on the froth formed by the waterfalls in streams of crystal water, escort me to island gardens studded with young mango plants covered with tender leaves, make me alight on lotus blossoms, and return home. Is it possible for me to forget all the sports of love, which, while in your company, brought me bliss? I would dedicate my life to you and would at once go to where you have gone. I learn that a wife who gives up her mortal body on her husband's death accompanies him to the abode of everlasting bliss."

So saying, the female dove kindled the same fire, and with loving thoughts on her beloved, fell into it. Then there appeared in the heavens a divine car surrounded with angels with the wedded doves in it in a state of perfect joy.

BOOK-NOTICE.

NEGritos OF ZAMBALES. By WILLIAM ALLAN REED: Department of the Interior, Ethnological Survey Publications, Vol. II., Part I. Manila, Bureau of Public Printing, 1904.

THIS is a welcome publication and shows the energy with which the Americans are setting out to learn about the inhabitants of their recently-acquired territory. So far as regards the present writer's line of research is concerned it is disappointing to find that so little seems to be left of the aboriginal Negrito in the populations of the Philippines as to make it practically impossible now to prove their connection with the Andamanese, who are possibly the only pure Negritos left. There is little to prove connection physically. Linguistically there is nothing at all, as the Philippine Negritos do not seemingly now talk their original tongue. In arts and crafts the Philippine aborigines have borrowed so much for so long from different races, with whom they have come in contact, that no doubt it is now difficult to distinguish what has been borrowed from that

which is the result of internal development. And when the manners and customs come to us more fully recorded it will be found, perhaps, that many of these, too, have been borrowed from, or at least greatly influenced by, outsiders. Such as have been recorded certainly appear to bear the stamp of imitation of "betters" and to have lost the aboriginal form. The chief indications of untutored "culture" I have been able to detect so far lie in the body ornaments and the *temporary* shelters or huts, which bear a considerable likeness to those of the Andamanese.

The photographs and illustrations of the publication are excellent and most useful, and it is to be hoped that the work thus begun so well will be vigorously followed up, until as much at least has been discovered about the Negritos under American administration as has been found out in the course of many years about those under the British Government.

R. C. TEMPLE.

THE SÖK AND KANISHKA.

Passages from an article by Dr. O. Franke, Halensee, entitled "Beiträge aus Chinesischen Quellen zur Kenntnis der Türkvölker und Skythen Zentralasiens," published in the Proceedings of the Royal Academy of Sciences of Prussia, 1904; selected and translated

BY MISS C. NICOLSON, M.A.

(The pages are those of the reprint.)

[SOME forty years ago, the opinion was held that Kanishka founded the so-called Vikrama era commencing B. C. 58; that is, that the year B. C. 58-57 was the first year of his reign, and his regnal reckoning developed into the era. And, if that opinion had been maintained, the early history of India during the first centuries B. C. and A. D. would by this time have been worked out on consistent and intelligible lines.

Subsequently, however, various writers advanced other and varying theories, none of which have been supported by any definite proof. And the result has been an amount of confusion from which it is extremely difficult to disentangle any real facts.

It may be said, no doubt, that there is not as yet any conclusive proof in support of the original view. But there are not wanting clear indications that we are every year getting nearer and nearer to the required proof. And we cordially welcome, as a decided step in that direction, the article by Dr. Franke, of Halensee, Berlin, the title of which is given above, and express our thanks to Miss Nicolson for so obligingly giving an abstract translation of certain parts of it for the information of those students to whom the German original is not available.

On the subject of Kanishka, Dr. Franke arrives at the following conclusions, from the Chinese sources with which he is so well acquainted: that Kanishka preceded Kuzulo-Kadphisēs; that a period of decline in the Kushan power intervened between the last of Kanishka's immediate successors and the reign of Kuzulo-Kadphisēs; and that the initial date of Kanishka must be placed appreciably before B. C. 2, and may, in fact, be most appropriately taken as coincident with the commencement of the so-called Vikrama era.

Closely connected with that question there is another; that of the migrations of a people known to the Chinese by the name of Sök. In this matter, we may perhaps not agree with Dr. Franke in respect of the view that the Sök, — the Szu, Su, Sai, Sse, Se, of some writers, — are to be identified with the people known to the Greeks and Romans as Sacae and to the Hindus as Sakas. And, with reference to a remark on page 37 below, we would observe that there is at any rate no epigraphic evidence (see JRAS, 1904. 703; 1905. 154, 635) for placing a line of Saka rulers at either Taxila or Mathurā. We are, however, none the less greatly indebted to Dr. Franke for the clear and full exposition, that he has given us, of the movements of the Sök, — a people who certainly played a part of importance in the early history of the territory lying on the north-west of India. — EDITOR.]

THE Han-Annals say that "the Wusun lived in the home of the Sök," but, since the Yuë-chi had subsequently expelled the Sök, and then the Wusun had driven the Yuë-chi further west and taken possession of their land, therefore "the race of the Wusun contained elements of the Sök as well as the Yuë-chi."

P. 20; Conquest of the country of the Sök or Sakas.

After the massacres of the Hiung-nu princes Moduk and Kiyuk, they (the Yuë-chi) divided: one part remained behind, the rest travelled north-west, taking along with them, as before hypothetically laid down (cf. p. 31), the Tocharer tribe in the Tarim basin, and reached the land of the Sakas, who partly wandered south and partly settled along with the invaders (as Strabo's and Trogus Pompeius' accounts shew).

P. 41; Southerly migration.

In 174 B. C. the Yuë-chi, driven west by the Hiung-nu, occupied the country of a people called by the Chinese annalists *Sai*, and compelled them to emigrate. Few references are found regarding this event.

P. 46 f.

"The Yuë-chi had been conquered by the Hiung-nu and had attacked the Sai-wang (princes of the Sai) in the west. The Sai-wang went south and wandered far off, while the Yüe-chi lived in their land."

Ts'ien Han shu, cap. 61, fol. 4 v°.

"Long ago, since the Hiung-nu had conquered the Ta Yuë-chi, the Ta Yuë-chi went west and made themselves masters of Ta Hia (Bactria); but the Sai-wang went south, and conquered Ki-pin."

Han-Annals, cap. 96A, fol. 10 v°.

By the older sinologists, who transcribe the name variously as Szu (Klaproth), Su (De Gaignes), Sai (Rémusat), Sse (Julien), and Se (Schott), this tribe of the Sai was considered to be identical with the Σάκαι and Sacae of the Græco-Roman and the Sakas of Indian chroniclers. Two non-sinologists, however, Lassen and St. Martin, take exception to the identification, chiefly on account of the diversity of forms of the name. But, from considerations of texts and analogous cases, the identification of the Sök with the Sacae and Sakas cannot be doubted in the least degree.

Identified with the Saka.

It appears that even V. de St. Martin attaches to the name "Hun" a narrower meaning than was befitting, when he takes pains to prove, in his acute and scholarly enquiry on the White Huns, that the Ephthalites, the Yeu-ta or I-tan of the Chinese, who are mentioned by the Greek authors as a Hunnish people, were not Huns but Yuë-chi, and hence, according to his statement, a Tibetan race. So far as his results rest on the identity of the names Yeu-ta or Ye-tha and Yuë-chi — the Yuë-ti of Klaproth — they are weak, for the old name of the one race was sounded Yep-ta(r) or Ip-ta(r), while that of the other was Güt or Get, two designations which, in spite of their later similarity in sound, had nothing to do with each other. But it must be questioned whether the Greek authors had in their designation an ethnological classification in view. At all events, the customs of the Ephthalites were *Hunnish*, as recorded in the *History of Monasteries* by Lo Yana in the *Pien yi tien* on the authority of Sung Yun's statements. Further, the kingdom of the Ephthalites extended (according to Wei shu, ch. 102) "from the Altai Mountains southwards as far as the country to the west of Khotan." So that this originally Turkish people probably incorporated many elements of the Yuë-chi in the south, and were rightly considered by the Chinese as partly Scythian, partly Turkish races.

Even the wider objections of Lassen and St. Martin to the identification of the Sök and Sacae might have been easily set aside on closer inspection of the Chinese texts.

P. 47; Objections of Lassen and St. Martin.

The former sought the people, strangely enough, on the upper Huang ho, and so stumbled upon a very abstruse explanation, the latter found it "more than rash to attempt to see in the name of a small, hitherto unknown tribe that came from the heart of Mongolia, the origin of an old designation for the inhabitants of Central Asia, which appears to have been used in quite a general sense among the Arian peoples on both sides of the Indus."

The continuation of the above-quoted passage from the 96th chapter of the Han-Annals gives us an entirely different point of view for the discrimination of the Sök.

"The race of the Sök," it says, "has spread far and wide and founded a succession of states. From Shu-lê (Kashgar) on to the north-west, all that belongs to the Hiu-sün and Kün-tu states are ancient tribes of the Sök." A description of Hui-sün follows, ending with the words, "The people belong originally to the race of the old Saka." A description of Kün-tu also ends with the statement that the inhabitants belonged originally to the old Saka race.

Refutation of Lassen's objections.

The names of these states, though mentioned by the chroniclers only in a cursory way, have given rise to a whole succession of misunderstandings both among ancient Chinese and modern European authors; *e. g.*, Ritter and Lassen identify Hiu-sün with Wusun, apparently on the authority of DeGuignes. Ritter (*Asien*, Vol. VII. p. 430) writes Hiu-sün as Siusiun but afterwards has a "Hieousun" (after the French transliteration) which he identifies with "Usun" or "Ousiun." Lassen rightly takes "Hieu-siun" to mean tribe of the Sse (Sök), but adds that later they were called Usun and that Sse ma t'sien calls them Usiun. Now, Ma tuan lin describes a country P'o-han or Po'hanna (in the old pronunciation probably Fat-han-na = Ferghana) and thinks it is the old country of K'ü-sou, taking the statement verbatim from the *Sui shu* and *T'ang shu*, where, among other things, it is stated that in 658, by order of the Chinese emperor, the capital K'o-sai was changed from Ferghana into the prefecture-town of Hiu-sün. Ritter takes this to be different from Siusiun and declares it to be the old designation of the Wusun. In a translation of the above-quoted passage of Ma tuan lin, von Richtshofen apparently interchanges K'hiu-seou and Hieu-siun = Hiu-sün. Consequently, he applied all that was said of K'u-sou or Fat-ha-na to Hiu-sün and concluded logically that it was not Ta-wan that was Ferghana, but Hiu-siun.

Still greater are the misunderstandings about Kün-tu. The *Pien yi tien* identifies Kün-tu with names of similar sound, Shên or Sên-tu and Yin-tu, which mean "Indian," and then takes Kün-tu to mean "Indian"! So too Yen shi ku remarks, "Kün-tu is the same as Shên-tu or T'ien-chu (*i. e.*, Indian). Originally these names were all the same"! Pauthier, in his translation of the *Pien yi tien*, accepts the statements of his original and refers all that is said in the Han-Annals about Kün-tu to India. Similarly, Rémusat renders the name as "Sind."

Th. Watters has cleared himself of this interchange in so far as he thought "the country described in Chinese Literature under the name Yun-tu was evidently one to the E. or N.-E. of all that has been called India."

Confining our attention to the short but perfectly intelligible statements in the Han-Annals, we shall find the simple fact that the Hiu-sün and Kün-tu were two tribes of the Saka, who pastured their flocks in the N.-W. of Kashgar and on the S.-W. slopes of the T'ien-shan system and about the S. tributaries of the Narin, the Hiu-sün rather towards the boundaries from Ferghana, and the Kün-tu east of this, stretching north to the country of the Wusun that extended to the Issi-kul. These two tribes disappear later from history as independent states: and naturally so, since, owing to the coalescing of the tribes with their kindred race, the Ta Yuë-chi, they would have become merged with them in their south-westerly movement. These two names are probably preserved by a mere accident: they certainly were not the only Saka tribes that inhabited that district. The above-cited statement in the T'ang-Annals about the prefecture-town of Hiu-sün might indicate that the family of the Hiu-sün was the ruling one in the 7th century in Ferghana, or at least in part of it. On the other hand, the Sketch of the History of Wei enumerates both Kün-tu and Hiu-sün among the states which then (*i. e.*, in the 3rd century) belonged to Kashgar. So, too, the Encyclopedia of Tu-yen asserts that, at the time of its composition, the So-ch'ê, Kün-tu, and Hiu-sün formed part of the state of Kashgar.

At that early time, the race of the Saka does not seem to have spread south and east beyond Kashgar.

The enumeration of a number of small states, among which is the So-ch'ê, together with the account of the introduction of a Wusun prince among the So-ch'ê in 65 B. C., the subsequent rising of the small neighbouring states against the Chinese, and the splitting up of their confederacy by the ambassador Fêng-feng-shi, — all go to

shew that the So-ch'ê and their neighbouring states formed the transition from the Tibetan peoples to the Turkish races and the Saka north from them. We have then, in the tribes of the Hiu-sün, Kün-tu, and that driven south from Issi-kul by the Yuë-chi, not, as St. Martin believed, "a small, hitherto unknown people," but they are the tribes of the Sacae, which in the 2nd century B. C. were pushed furthest south and east, whose large province Ptolemy could yet describe as extending from the N. bank of the lower Jaxartes on to Serica.

According to Tomaschek, the Sacae, whose conquest by Alexander is told in Arrian (VII. 10, 5), inhabited the district on the upper Oxus as neighbours of the Indians: their capital was Rokhsanaka on the Oxus. Perhaps they were directly connected with the Hiu-sün, north-east from them. As regards the question whether the Saka or "Scolotes," who, according to Herodotus, are the true Scythians and who, as A. v. Humboldt thinks, "are a people, and emphatically not a common designation for nomadic tribes," belong to the Arian race, no positive verdict can be drawn from Chinese sources. Klaproth, P. 53; Arian origin. in his Introduction to the Voyage of Count Potoki, says that one can affirm it, with tolerable certainty but he regrets the lack of statements to settle the point more definitely. In the Han-Annals it is stated that "from Wan (Ferghana) to An-si (Parthia) the languages are, it is true, somewhat different, but yet the same in general, so that speakers can understand one another. These people have all deep-set eyes and luxuriant beards. They love barter and quarrel about the fraction of a trifle. They set great store by their women, and whatever a woman says, her husband unquestioningly agrees with."

Clearly the three races, the Saka, the Wusun, and the Yuë-chi were in great measure co-mingled.

What might point to an affinity of race among the Saka, the Scythians, and the Getae, is their primitive home: for not only have the two last-named, but also the Saka race, moved out from the great cradle of peoples by the Aral sea to east and south.

It is noteworthy that the Han-Annals speak, not of the Sai but of the Sai-wang, i. e., "Prince," or "Princes" of the Saka. Such an adjunct is unusual, especially in a speech so poor in vocabulary as that of the Han-Annals. It must be very closely associated with the word Saka. The different variants of the word found among western authors, e. g., *Σακαυρακων* and *Σακαβράκων*, &c., in Lucian, Sarangae in Pliny, *Σαγαράκαι* by Ptolemy and others, suggest that *wang* is an element of the name, and that it serves to indicate a distinct branch of the Saka. Another possibility would be that the Saka-prince was a specially-marked character, called by Chang-k'ien the oppressor of the whole people, and handed down as such by him.

Those who refuse to identify the Chinese Sai with the Indian Saka are deprived of the possibility of making this migration a starting-point. Lassen simply says that the Sse travelled southwards to Sogdiana, and, driven further S. by the Yuë-chi, crossed the Hindu Kush and conquered the land of Ki-pin or the N.-E. part of Arachosia: by the Saka of the Indians he means the Indo-Scythian race later forced into India from Bactria. This interpretation, of course, is not reconcilable with the Chinese accounts.

In the biography of Chang k'ien we find that the Yuë-chi, conquered by the Hiung-nu, had attacked the Saka princes in the west. The latter, driven south, settled in a new country. K'un-mo begged Shan-yü for permission to avenge the wrong done to his father; and he attacked and conquered the Yuë-chi who went west again." Prince Moduk died in 174 B. C. This second ejection of the Yuë-chi took place in 160 B. C. Hence the Sakas' southward migration took place between 174 and 160, i. e., a very long time before the conquest of India by the Indo-Scythians.

It is, moreover, nowhere stated, that the Sse went to Sogdiana, which lies west, not south — nay, it is said "They went S. and made themselves masters of Ki-pin," which, at the Han period, was not the N.-E. part of Arachosia, but corresponds to Kapila or Kapira, the Kasperia of Ptolemy, *i. e.*, to the name Kāsmīra, which sounds like Kaspira.

One short indication of the route followed by the Sakas is given in the third passage of the Han-Annals, Ch. 96, where we are told that "the Sai-wang went south and passed Hien-tu." To locate Hien-tu the travels of Fa hien furnish materials which prove it to have been on the Indus. The *Shui king Chu* cites Fa hien's description, and adds that the substance of all the chroniclers about this place is : — On the border of Ki-pin there is a bridle-path leading up from the flat rocks, only a little over a foot broad. The travellers go step by step here and hold each other fast; rope-bridges are joined to one another for a distance of 20 li till the Hien-tu (*lit.*, "hanging passage") is reached. Kuo yi kung says: "West from Wu-ch'a is the land of Hien-tu . . . This Hien-tu is the one of which the Buddhist Fa hien says that he crossed the Indus at that point, before coming to Udyāna."¹

P. 58. We allot, then, to Hien-tu a S. S. W. direction from Kashgar to the Indus, slightly west of Skardo, near the boundary of the modern Dardistan.

About the location of Ki-pin, Chinese evidence is of little service. According to the Han-Annals it is said to have had on the S.-W. Wu-i-shan-li or Arachosia, on the S.-E. the Bactrian kingdom of the Ta Yü-chi. On the N.-E. it is said to have been 9 days' journey to Nan-tou, on the E. 2250 li to Wu-ch'a. Now Wu-ch'a is E. from Hien-tu, the latter being on the borders of Ki-pin. The distance of 2250 li, if taken to mean from the capital Sün-sien, would bring the capital near Peshawar. The Chinese must, in describing the "great land of Ki-pin," have had in view part of the Panjāb, especially as it is described as low-lying and warm.

The route followed by the Sakas from the Tarim basin to Hien-tu, and thence south, is not indicated by Chinese sources, which vouchsafe almost no information on the further history of these Sakas as well as of the other Parthian Sakas on Indian ground.

Saka dynasties are found not merely in Gandhāra with Taksaśilā, but also in Mathurā in India, and the name Sakastene, the modern Sejistān, has preserved the memory of the Saka even to the present day. But we must guard against seeking the same race under the same name. The Indians employ the names Saka, Turuṣka, Hūṇa, and others, apparently indiscriminately, for those strangers who seemed to them more or less barbarians.

The lack of direct information regarding the later fortunes of the Saka races renders much more difficult a chronology of the important period between the beginning of the 2nd century B. C. and the year 318 A. D. This period groups itself round a succession of princes, of whom the most famous is Kaniska. Here we enter the realm of most widely diverging and contradictory statements and hypotheses. The commencement of his reign is variously dated from 57 B. C. to 278 A. D., the sources being the evidence of coins and inscriptions and passages (very variously interpreted) from Chinese works.

The later events in Ki-pin are found in the Han-Annals (fol. 11 r^o ff.). Relations between China and Ki-pin began in the time of Wu ti (140—85 B. C.). It being remote, Chinese troops could not reach it. The king Wu-t'ou-lao put to death

¹ Ritter thought that Hien-tu meant, (1) merely the country of Ki-pin; (2) the Oxus-passage of the Pamir; (3) a pass over the Hindu Kush.

Watters sees in it originally only a variant for Indus, which spread afterwards to the highlands from Ladak to the Indus.

several ambassadors. His son, succeeding, sent ambassadors to collect tribute. These were accompanied by Wên chung, an official of the border-province, whom the prince meant later to treat with violence. Wên chung, however, got word of this and plotted with the son of the prince of Jung-k'ü, called Yin-mo-fu. They made a concerted attack on Ki-pin, and killed the prince. Yin-mo-fu mounted his throne. Later, dissensions sprang up between Yin-mo-fu and the ambassador Chao tê. The latter was put in prison and his followers, 70 men, put to death. From 48 to 33 B. C. communications were broken off. In the time of the emperor

Character of the ambassadors.

Ch'êng ti (32—7 B. C.) ambassadors were sent to bring tribute and ask pardon. It was intended to send them back with an escort of ambassadors to Ki-pin. But the generalissimo Tu k'in opposed the measure, saying that, whenever China had shewed clemency to these barbarian races, their borders had become the scene of rapine and that the ambassadors were "not men of standing, but tradesmen, people of lowly position, who wish to dispose of their wares and carry on traffic at the market, and to whom the bringing of the tribute is a mere pretext."

The Sakas, then, came among a peaceful, commercial people, from whom they wrested the power. Commercial intercourse with China was interrupted; and this the native merchants sought to restore by their expeditions with tribute.

An analogous case presents itself in the invasion of the Yuë-chi races into Bactria (*Shi-ki*, ch. 123, fol. 6 v^o f.): — "The Ta-hia or Bactrian soldiers are weak and are

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afraid of battle, but are fond of trading." When the Ta Yuë-chi moved west, they attacked and defeated the natives, and made Bactria subject. Chang k'ien, who lived there in 125 B. C., heard from them that "the people of our land carry on trade with Shên-tu (= Sindhu, the Indus region)."

The conquest of Bactria by the Yuë-chi, their gradual advance south over the Oxus, and their

The five Hi-Hou princes.

final conquest of India are testified to by Chinese sources, but the dates of specific events are almost entirely wanting. The proximity of two passages gives some indication about the Yuë-chi (*Ts'ien Han shu*, ch. 96 A, fol. 15 r^o): — "There are in Bactria five princes, namely, the princes of Hiu-mi." (Then follow the well-known names of the five Hi-Hou, the prince of Kuei-shuang being third, and of Kao-fu fifth.) "All these five princes are subject to the Yuë-chi."

In the *Hou Han shu*, ch. 118, fol. 11 v^o, we are told that "at first the Yuë-chi were over-

P. 66; Supremacy of the Hi-Hou prince of Kushân.

thrown by the Hiung nu. They removed their settlements to Bactria and divided the kingdom into five, putting a Hi-Hou at the head of each division. A century later the Hi-Hou of Kuei-shuang attacked and overthrew the four other Hi-Hou. He assumed the rank of Prince (Wang) and bore the dynastic title of King of Kuei-shuang. He pressed into An-si (Parthia) and took the province from Kao-fu. He annihilated P'u-ta and Ki-pin; all this formed his realm. When K'ü-tsiu-k'io was 80 years old, he died; his son Yen-kao-chên became prince. He thereupon conquered India, and placed a (*sic*!) deputy there, who governed the country. The Yuë-chi thereupon became extremely rich and flourishing; in all countries they were designated as Kings of Kuei-shuang; the Chinese, however, retained the old name of Yuë-chi."

P. 66 f.; Foundation of the Kushân kingdom.

Hirth and Marquart have shewn the error in this distorted passage: the five principates formed, not the whole of the old kingdom, but a small portion of it: possibly, however, during the last century, before the conquest of India, it formed the actual Yuë-chi kingdom. And a possible explanation is that the K'ang-nu, an allied race, drove the Yuë-chi southwards and took possession of their vacant settlements.

The Han-Annals cover the period 206 B. C. to 24 A. D. They make no mention of this reconstruction of the Yuë-chi kingdom; the author Pan ku (who died 92 A. D.), brother of the famous Pan ch'ao, must have known of the conquering invasion of the Yuë-chi: and a consideration of the political relations of China with Central Asia at the death of the usurping prince Wang mang in 23 B. C. confirms the conclusion that such an event had not then taken place. Lévi, however, founding his arguments on mistaken premises, assigns the foundation of the Kushān kingdom to the middle of the 1st century B. C.

The Annals of the later Han cover the period 25—220 A. D. Their author Fan ye lived till 445, so that the establishment of the native Yüë-chi realm was for him ancient history. With the rise of the Gupta dynasty, in 318 A. D., the Kushān kingdom must have broken up into small states about the 5th century, and in Bactria the Yuë-chi were driven westwards by their northern neighbours the Juan-juan. Hence, scarcely a century after the later Han dynasty, the power of the Kushān kingdom must have been on the wane. Yet the later chronicler points to a period of flourishing development after the conquest of K'iu-tsiu-k'io and Yen-kao-chên, but makes no mention of a corresponding decline.

With the end of Pan yung's biography in 124 D. D., sources of information about the peoples of Turkestan were exhausted. It is clear, however, that the period when the Chinese sway over "the kingdoms westwards from Ts'ung ling" began to be insecure, was that of the flourishing epoch of the great Kushān kingdom.

In 24 A. D., then, the union of the Yuë-chi principalities under the Kushāns had not taken place, while by 124 not only the conquests of K'iu-tsiu-k'io and Yen-kao-chên had taken place, but also a period of flourishing development had come to a close. A century is not a long period for such events, and we cannot, in view of this, place the overthrow of the four Hsi-hou princes far from the beginning of the later Han dynasty. We hear of a considerable army being sent into the field in A. D. 90 by the Yuë-chi king against Pan ch'ao. This king could be neither K'iu-tsiu-k'io nor Yen-kao-chên, for Pan chao would have named them here in his biography, as he does in a later passage. We should then be dealing with a successor of Yen-kao-chên. We may then, with confidence, place the establishment of a native Kushān kingdom in the period between 25 and 81 A. D., with greater probability nearer the earlier date than the later.

Of the peoples in the north-west, the Chinese texts mention two great kingdoms, Wu-i-shan-li and An-si, giving a description of the physical and economical conditions of these countries, which ends with the words "Eastward from An-si are the Ta Yuë-chi." From the *Hou Han shu* we learn that An-si in 87 A. D. sent an embassy to China, and in 97 Kan ying, Pan ch'ao's ambassador, came to the W. boundary of An-si. In 101, the king of An-si, Man-kü, again sent tribute to China. Hirth considers An-si to be a form of Arsak, a designation of the Parthians. In P'an-tou (the capital) he sees the name Parthuva, the Persian original of the Greek Παρθοι or Παρθάνα, &c.

Chinese sources give no information about the internal wars of the Parthian kingdom: but we know from Justin that the Scythians were appealed to for help. The latter, however, about 127 B. C. laid waste the Parthian borderland and killed the king Phradates II. At the same period they took possession of a part of Drangiana, and though driven from Drangiana into Arachosia, this Saka race became a powerful people again in the 1st century B. C. and probably founded a Saka dynasty. At all events, Saka and Parthian kings seem to have reigned promiscuously over that kingdom of Indo-Parthians, which is particularly to be understood as the An-si and the Wu-i-shan-li of the Chinese. The oldest of these sovereigns is said to be Maues, who reigned about 100 B. C., if the numismatic investigations of A. v. Sallet are correct. Of his successors, Azes (40—30 B. C.) is the most powerful, and Yndophares or Gondophares (probably 21 A. D. according to Rapson, *Ind. Coins*, p. 15, § 62) is the best known.

We obtain from the above statements the following picture of the distribution of power on the north frontier of India about the middle of the 1st century B. C. In the
 P. 76; Distribution of power, 50 B. C. N.-E. and N., *i. e.*, first in Kashmir and latterly in the upper Indus region at Kabul and Suāt, the Saka race, from the Tarim basin, with an accession of the Turkish element, held sway. North of this, on both sides of the Hindu Kush and on the upper Oxus, the five Hi-Hou (Jabgu) of the Yuē-chi dwelt. And in the west, finally, in S. Afghanistan as well as in the middle and lower Indus region, there flourished the Indo-Parthian kingdom of the other Saka race who came as fugitives from the old Parthian country. The Chinese designate the first-named Saka kingdom as Ki-pin, the other as An-si. The peace-loving commercial natives, refined by Greek culture, were soon overpowered and deprived of political unity by the warlike invaders, who however soon began to strive about the booty and supremacy. This may be inferred from *Hou Han shu*, ch. 118, fol. 11 v° and 12r: "The subjection of the country to the ruling power was never of long duration: of the three countries, India (T'ien-chu), Ki-pin and An-si, the one which was powerful gained the upper hand, the one which was weak lost it. Among the five Hi-Hou provinces which the earlier Annals mention, this did not actually take place. It belonged later to the An-si, and when the Yuē-chi conquered the An-si, they, for the first time, got possession of Kao-fu." Kao-fu corresponds with the *Káßoupa* of Ptolemy and with the modern Kābul, but geographically it must have been the boundary province between An-si and Ki-pin. Marquart with considerable probability identifies it with Gandhāra. Cunningham's identification of it with the whole of Afghanistan is put out of court by the above citation.

P. 77.

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What country T'ie-chu ("India") may mean, it is not easy to tell. Immediately after the above translated passage of the Han-Annals, we find that "T'ien-chu is another name for Shen-tu (Sindhu); the country lies more than 1000 li S.-E. from the Yuē-chi; its customs resemble those of the Yüe-chi . . . the inhabitants are weak against the Yuē-chi. The province of Sindhu

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comprises all the country from the Yuē-chi and Kao-fu to the S.-W. and indeed westward as far as the sea, and eastward as far as the country of P'an-k'í. Sindhu has several hundred distinct towns with their governors and several 'half-scores' of states with their princes, all distinct but having the common name of Sindhu. At that time (?) all was tributary to the Yuē-chi. The Yuē-chi killed its prince (or princes) and placed deputies there, who ruled the subjects." These statements shew how vague was the information about this country. The coins found in Kabulistan, bearing the image of the Indo-Greek king Hermaios on the one side and the Kushān prince Kozulokadphises on the other, perhaps indicate that Hermaios was the last Greek king in India and ruled then in the Kabul countries. If this be correct, one might understand by the T'ien-chü of the Han-Annals the Greek kingdom which was divided in the 2nd and 1st century B. C. among the successors of Menandros, the last of whom was Hermaios.

Lasson, von Sallet, and Rapson.

The principality of Kushān, as we saw, came out as final victor in the struggles for supremacy in N. India. The two conquerors, father and son, are called by the Chinese K'iu-tsiu-k'io and Yen-kao-chên. Both these rulers must have made a great name for themselves. It is, accordingly, no far-fetched theory to see in one of them, preferably the first, the most eminent of the Kushan princes, Kaniska. Many scholars have concluded that this identification is correct. Marquart, who at first was of this opinion, has returned to Cunningham's older identification which transliterates K'iu-tsiu-kio by Kozulokadphises mentioned above. This is rendered the more likely theory by the transliteration of the name of the son Yen-khao-chên, which becomes Oēmokadphises. Where then must we seek the mighty Kaniska?

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The succession of princes (with one exception, as we shall see later) of Kushān kings is: Kozulokadphises, Oēmokadphises, Kaniska, Huviska, Vāsudeva. Kushān princes.

V. Smith dates Kaniska at 125 A. D. The dates assigned by others vary according to their dates for the founding of the Yuē-chi.

The remarkable thing is, that Kaniška, the Buddhist hero and the alleged founder of a powerful Indo-Asiatic kingdom, is to the Chinese historians an entirely unknown person and nowhere explicitly mentioned by them. This is astonishing in view of the facts that Kaniška had actually a son of the emperor of China at his court as a hostage, and that he must have been known to them as a formidable neighbour and rival in the establishment of their power. But, as mentioned above, the year 124 A. D. was the last in which occasion occurred for exact knowledge of events in the west.

The Buddhist records, however, are less reticent. First Hsüan tsang tells us, in writing of the monasteries of Kia-pi-shi (modern Kafiristan), that, according to old chroniclers, "a great king Kaniška lived in the kingdom of Gandhāra. His power spread to neighbouring states and his ennobling influence pressed into distant countries. He treated his hostages with especial distinction. They had separate residences for Winter, for Summer, and for Spring and Autumn, and at each place they built monasteries, and, even after returning home, never neglected to send their gifts."

P. 81. Statements to the same effect are found in the description of the land of Cinapati. The pilgrim further relates that "the king Kaniška took the throne in the 400th year after the Nirvāṇa of Tathāgata (fulfilling a prophecy of Buddha) and ruled the territory of Jambudvīpa. He believed neither in punishment nor in benediction, he despised the law of Buddha and trampled it down." In a wonderful way he was converted by a boy who tended the cows, so that "he professed the law of Buddha and revered his law from his inmost soul."

This legend is told 200 years before Hsüan tsang by Fa hien, who, however, dates the accession to the throne at 300 years after the Nirvāṇa. Other legends are interpreted in the light of Buddhist extravagance and tell us nothing of any significance. We must here note that Hsüan tsang begins his chapter on Kaniška with the words, "The following is told there by the earlier annalists." This puts even the Chinese evidence on a lower footing than the early annals as regards reliability. *i. e.*, the cautious Chinese will not vouch for the correctness of his history: he is willing only "relata referre."

The monastery given to the hostages as a summer residence is called Jen-kia-lan by Hsüan tsang, but otherwise Sha-lo-kia, which Beal and Marquart take to be Sanskrit "Śaraka = Serica = China," *i. e.*, a Chinese monastery.² Moreover, it happens that the pictures of the hostages on the monastery walls represented the inhabitants of "East Hia." Now, both Hsüan tsang's translators understand East Hia to mean China. Let us now test these statements by the Chinese texts. The *Si yü chi*, a work issued in 666 by imperial command, states that there was in the capital of Ki-pin (= Kapīśa) a monastery called Han ssè, *i. e.*, monastery of the Han or Chinese, and that in earlier times a pagoda was erected by an ambassador from Han (China). I tsing, the Buddhist biographer, makes a similar statement about one of the fallen "Monasteries of China," which seems to have been situated on the Ganges.

This monastery, according to a local tradition, was built more than 500 years before his time (about 680 A. D.), that is, about 150 A. D., for the Chinese pilgrims. P. 84 f. This tradition seems to be entirely without foundation. Hsüan tsang says nothing explicitly about Chinese hostages. "The races in the province westward from the stream," he says, "sent hostages." He found representations of them on the walls in the monastery of

² Marquart puts another interpretation on the name, seeing a word *Śaraka* (not authenticated), *i. e.*, a Sanskrit form of the name Śarak for Kashgar, in Chinese Shu-lek or Sha-lek. This interpretation he then connects with an episode from the history of Shu-lê(k) translated by Specht, and concludes that Kaniška must have occupied the throne at that time, *i. e.*, during the reign of the Emperor Nganti (107—125). The proof, however, does not require that to support it: in the Chinese text, the subject is not the prince who was sent as hostage to the Yü-chi, nor is there any reference therein to the king Kaniška.

Jen-kia-lan, and in these portraits they had the outward appearance of the inhabitants of Tung Hia. Every one who knows the primitive political designation of China will at once see from the title "fan" (part of word translated "race") that no reference can possibly be made to China: for a Chinaman would under no circumstances employ such an expression for his country.

But we do not require this argument. The province west of "the stream" (Ho si) is, in the older geography of China, a well-defined political and administrative tract corresponding to the Kukunor province west of the Huang ho. These provinces were lost one after another to the Tanguts (tu-fan). Hüan tsang's "tribes from the province west of the stream," were, in other words, Tanguts (tu-fan) from the Kukunor district. It follows from this that by "East Hia" in Hüan tsang's account, China cannot possibly be meant, as Beal and Julian maintain, apart from the fact that it would be quite an unusual expression for China. But other proofs are forthcoming. Ho si was only a small part, indeed only the east part, of the great kingdom of the Tanguts or Tibetans. This Tangut kingdom was the old K'iang of the Han period; but the name was naturally not familiar to Hüan tsang. In his time another name, viz., "Hia," came into vogue; this seems in fact to be originally the name of a single tribe, on the borders of the Ordos-Mongols in Kansu, and then probably of the tribe driven furthest east. At all events, it is stated in the T'ang-Annals that the tribe dwelling in the district of Hia chou (modern Ning hia) bore the title P'ing Hia or "Peaceful Hias." The name subsequently was extended to mean the whole eastern portion of the Tangut kingdom. Hence Hüan tsang, by the "East Hia" or rather the "Hia in the East," meant, and could have meant, nothing but the Tanguts in Kansu.

That the people (of Ki-pin) retained traditions of their early home appears from a remark made upon the Chinese travellers, "that is a man from the country of our earlier kings." Directly in the province of Ho si lay, as we know, the former homes of the Yuë-chi, to whom even Kaniška as well as the other "earlier kings" traced their descent. These traditions were kept by the Chinese also, as we see from a remark made in the description of the province of Ho si. During the T'sin dynasty (255—209 B. C.) the Yuë-chi called Jung lived there.

Let it be granted, then, that Kaniška built an important monastery in Kapiša, for the hostages, and that at that time a "monastery of China" existed, and even admitting that these two were identical, which is nowhere explicitly stated, we are left with the bare fact that at Kaniška's court there was erected a monastery for Tangut hostages, and that it served later as a place of sojourn for Chinese pilgrims. These facts give us nothing towards the determination of Kaniška's reign; for, as the statements do not deal with Chinese hostages, we shall seek in vain in Chinese history for a corresponding reference to Kaniška.

A son of the emperor of China as hostage at the court of Kaniška is absolutely inconceivable. Apart from the fact that such an unusual event must have been mentioned in some form in Chinese chronicles, and that the reliable and well-informed Hüan tsang makes no mention of this tradition, the statement is damaged by its inherent impossibility. Whatever be the period accepted for Kaniška's reign, it must be either the early prime or the decadence of the Han dynasty. If the emperors were powerful, they would never have submitted to such a humiliation; if they were weak, they would have had no political relations with so remote states. In any case, it is not clear what the object was in sending the hostages: Kaniška could not wage war with China, any more than the latter could with him. We may, then, confidently ascribe the tradition of Chinese hostages to a Buddhist fiction which has no claim to historical value.

With regard to the date of Kaniska's accession, the Chinese travellers give us merely repetitions of Indian traditions. Hsüan tsang puts the fulfilment of the prophecy of Buddha at 400 years after the Nirvāṇa, Sung yün at 300 years, but unfortunately neither states the date accepted for the Nirvāṇa.

Hsüan tsang on Kaniska's dates.

Hsüan tsang tells of a stone pillar near a pagoda in Kuśinagara on which an important inscription regarding the death of Buddha was found: but neither month nor day was there mentioned. He asserts that, according to earlier records, two different dates were accepted for this event, viz., either a day corresponding to the 15th day of the 3rd month or to the 8th day of the 9th month of the Chinese calendar. Reference to a year he had apparently neither found nor expected from the inscription. Instead of this, he says "as regards the period since Buddha's Nirvāṇa, the schools are of very diverse views. Some say it dates back over 1200 years, others over 1300 years, a third section over 1500 years, others again over 900, yet none say 1000." Going back from the year 648 A. D. as the date of the *Si yü ki*, we would get the dates 552, 652, 852, and a year between 352 and 252 B. C. The Tang-Annals and the Sui-Annals each get different dates from these, so that it is impossible to fix the year of Kaniska's accession by these data.

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Hsüan tsang (*Si-yü-ki*, ch. III. fol. 15 r°) further places the king Aśoka 100 years after the Nirvāṇa, as do also the Wei-Annals (fol. 4 r°). This would give a much higher date for the famous ruler than has been confirmed: Aśoka's reign began about 260 B. C. In speaking of the settlement of Indian chronological classifications, Hsüan tsang notes that, resulting from errors on the part of foreign translators as regards the settlement of dates for the conception, birth, becoming a monk, attainment of Buddhahood, and the Nirvāṇa of Tathāgata, differences exist everywhere in the months and days. Unfortunately, he has not mentioned what date, at all events what year, he took for his standard. Marquart (*Eransahr*, p. 212, n. 4), who, I know not on what grounds, implies that Hsüan tsang accepted the year 552 B. C. for the Nirvāṇa, has been at the trouble to try to find a systematic abbreviation of the dates in Hsüan tsang's statements with a view to drawing conclusions therefrom for the chronology of certain events and also for the reign of Kaniska. I do not believe it is profitable to take seriously this chaos of large, round numbers, in which Buddhist tradition, here as ever, loses itself. The only thing that we can probably deduce from this source is that at the time of Hsüan tsang the Indian account of Kaniska's reign was in as great fluidity as that of the Nirvāṇa. We may confidently set aside the dates.

The remaining statement of the Chinese Buddhists is only that Kaniska turned to Buddhism and became a zealous patron and propagator of the creed, that he was a powerful ruler who overthrew East India and led his army as far as the T'sung ling, conquered the king of Pāṭaliputra, and successfully resisted an attack of the king of the An-si. The details of these statements will naturally have to be regarded in the light of Buddhist exaggeration, but this circumstance corroborates the fact that Kaniska was a powerful protector of the Buddhist cult. And in this one sure fact, it seems to me, is found a thread, which leads from Kaniska to the notes of the Chinese historians.

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Several of the Chinese Annals contain, in their sketches of the development of Chinese Buddhism, a very important statement to which Rémusat (*Foë Kouë Ki*, p. 39) has referred, and which has since become the subject of a lively controversy between two French savants. The passage is found first of all in the commentary to the historical work *San kuo chi* (ch. 30, fol. 29 v°), the author of which died in the year 297, while the commentary was completed in the year 429. Indeed it is cited by the commentator from the work *Wei lio* (not accessible to us), the composition of which might date at about the end of the 3rd or beginning of the 4th century. It is further met in the Annals of the Wei Dynasty (*Wei shu*,

Specht and Lévi.

ch. 114, fol. 1 r° et v°) and also in those of the Sui Dynasty (*Sui shu*, ch. 35, fol. 33 r° et v°), in both cases it appears not to be a quotation. Besides, Specht and Lévi

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have specified a number of works where that passage likewise occurs.

Unfortunately, the text, as the numerous variants shew, is not rendered with certainty, but, apart from readings, one fact remains with which alone we are concerned and which we shall immediately proceed to investigate. We choose for our translation the text of the Wei Annals (which is unnoticed by Specht and Lévi) because it gives the shortest, clearest, and most logical setting. The passage is to be found here in the chapter on the history of Buddhism in China, and runs as follows: — "In the period Yuan shou of the emperor Wu ti of the Han dynasty (*i. e.*, 122—115 B. C.), Ho k'ü ping was despatched to punish the Hiung nu. He reached Kao-lan and traversed K'ü-yen, where he perpetrated a great massacre by decapitations. He took captive the king K'un-sie, and killed the king H'ü-t'u of the people. 50,000 souls came and submitted. The gold statue of their god, which represented their great deity, was taken and set up in the palace of Kan ts'üan. The gold statue was over 10 feet long. No sacrifice was offered; only incense was burned and reverence was paid before it, otherwise nothing. In this way the stream of the Buddhist system began to permeate. Further, when the alliance with the western provinces was opened up, Chang k'ien was sent as ambassador to Ta-hia (Bactria). On his return he reported that the kingdom of Shên-tu (Sindh), also called T'ien-chu, lay in the neighbourhood of this country. At that time people first heard of the cult of Buddha. In the first year of the period Yuan shou of the emperor Ai ti of the Han dynasty (*i. e.*, in the year 2 B. C.) the Assistant in the sacrificial office of the royal ancestral temple, Ts'in (?) king, received from the ambassador of the king of Ta Yuë-chi, named I-ts'un, the Buddhist sūtras in a vernacular translation. In China, too, the cult of Buddha was heard of but not believed in."

Three events, then, are here notified, which brought to the Chinese the first news of Buddhism and prepared for its real introduction under the emperor Ming ti in

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61 A. D.: the plundering of a gold statue in Western Kansu about

120 B. C.; the report of Chang k'ien upon India; and the vernacular rendering of Buddhist sūtras by the Yuë-chi for the Chinese in the year 2 B. C. The last fact is the only one which comes under our observation at this place. It shews us that in 2 B. C. the king of the Yuë-chi was devoted to Buddhism and was active in its propagation. That the Yuë-chi also exercised an energetic Buddhist propaganda in Central Asia and China is manifest from the history of Buddhism in the Sui Annals (ch. 35, fol. 33 v° ff.). How, then, can it be asserted that Kaniska, the king of the Yuë-chi, who is said to have lived *after* Kozulokadphises and Oëmokadphises in the 2nd century A. D., was turned to Buddhism, and that this conversion was extolled by Buddhist tradition in most extravagant fashion, because by it a new era began for the spread of the cult in the North-Indian border-countries? How can this be reconciled to the fact that already in the 1st century B. C. there lived a king of the Yuë-chi who took concern for the extension of the cult? Shall we agree with Boyer, that already one or more predecessors of Kaniska had shewn favour to Buddhism? Then the glorification of Kaniska's conversion would be entirely incomprehensible. I am convinced that the riddle must be solved by other means, and that this very contradiction contains for us a very important indication of the way. It points clearly in another direction, in which we have to seek Kaniska by time — in a direction, indeed, the very opposite to that hitherto followed. In other words, we have to look for Kaniska not *after* Kozulokadphises and Oëmokadphises, but *before* their time.

To investigate this assertion more closely, we must now answer the question: "Who was Kaniska?" The coins of Kaniska now extant show the legend

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PAONANO PAO KANHPEI KOPANO. Oldenberg and, after him, Stein have asserted beyond all question that KOPANO signifies Kuṣāṇa, *i. e.*, Kushān. Cunningham (*Verification*, &c.), too, tells of an inscription in a pagoda at Takṣaśilā, between the Indus, Haro, and

Suān, in which Kaniška is entitled "the Maharāja of Gushang." No doubt can be entertained that Kaniška was a Kushān prince. Marquart, who first made the attempt to identify the provinces of the five Jabgu of the Yuē-chi, locates Kushān in "one of the northern valleys adjoining the Kābul river between the Kunar and Pangsir river, *i. e.*, immediately west (not north as Marquart thinks) of the Gandhāra of Hūan tsang, the borders of which, according to Cunningham, lay in the west, near Jalālābād, at the mouth of the Kunar river, and extended, on the south of the right bank of the Kābul, as far as the mountains of Kālābāgh. Marquart considers the province of the five Jabgu,

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Kao-fu in the earlier Han-Annals, to be the most southerly, and seeks it in the immediate neighbourhood of Kābul. The *Annals of the Wei Dynasty* give the names of the five Jabgu provinces (these names have not till now been identified) and mention with them the old Kuei-shuang as the country of K'ien-tun. The old pronunciation of the first symbol was *kan* or *kyan* (Canton, *kym*, Japan, *kan*); *tun* can stand as equivalent for a foreign *tur* or *dur*; I have no doubt that K'ien-tun may be read as Kan-tur or Gan-dur and is an older equivalent for Gandhāra. The old Kao-fu (or Tu-mi) the *Wei-Annals* call Yen-fou-ye, with the capital Kao-fu; they give its position as a short distance from Kushān. I do not know how to identify Yen-fou-ye; the two first symbols serve otherwise to represent the Sanskrit word *jambu*. Between Kushān and Kao-fu, Fu-ti-sha, the old Hi-tun, seems to have been placed. Kushān, then, here seems to be synonymous with Gandhara; but as regards the name Kao-fu, which, as before mentioned, corresponds etymologically to the modern Kābul, we must bear in mind that, of the non-Chinese authors, Ptolemy first knows it (as *KáSoupa*). The name was undoubtedly introduced either by the Parthian Sakas (An-si) or by the Indo-Scythians (Yuē-chi). The country thus designated in upper Kabul is either actually, as is maintained in the older Han-Annals and the Wei-Annals, one of the five Jabgu provinces, which was then wholly or partially lost, so that the name Tu-mi, which perhaps designated the rest of the province, stepped into its place from Kao-fu, or it was originally an Indo-Parthian province partially conquered by the Yuē-chi, and, as far as possessed by them, received the name Tu-mi in the time of the later Han. In any case we are not justified in declaring the statement of the very reliable earlier Han-Annals, even on the evidence of the later chronicler, without further proof, to be an error. At the time of the later Han, at all events, the name Kao-fu, according to the earlier communicated description, must have extended from a long time previously over a much greater kingdom reaching eastwards and southwards:

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if we cannot, with Marquart, exactly identify this with Gandhāra, yet the latter must have been entirely or for the most part included in Kao-fu. Here, too, we cannot venture to attach to the same names at all periods the same extent of meaning.

The three originally small Jabgu provinces, Kushān, Hi-tun (Futisha) and Kao-fu or Tu-mi were situated then as the most southerly offshoots of the Yuē-chi kingdom in the first half of the first century B. C. in the mountainous country north from upper Kabul. Regarding the sovereigns of these states, and their inter-connection, we have no direct information, but we have seen from the descriptions of the chroniclers, how a long-standing feud subsisted between the Sakas of Ki-pin in the east, the Parthian Sakas of An-si in the west, the Jabgu of the Yuē-chi in the north, and the weak Greek rulers in the south, and how the middle tract of Kao-fu was an object of contention, torn now to one side, now to another. The Chinese historians repeatedly mention how the native commercial but gradually refined population helplessly surrendered to the powerful barbarian tribes, whose chiefs could have cared for neither barter nor culture. One must realise these conditions in order to estimate the significance which the advent of Kaniška must have had.

A Kushān prince, by the testimony of his own coins, *i. e.*, the Jabgu of Kushān, he is depicted by the Buddhist travellers according to tradition as the king of Gandhāra. Fa hien and Sung yün locate, as we have seen, his capital at Peshawar in Gandhāra. Hūan tsang gives him a residence in

Cinapati, and narrates that he had a monastery built for his captives in Kafirstan. Finally, the legends in Hūan tsang have it that he ruled the whole tract of Jambudvīpa. The historic kernel of these glorified tales may possibly be that Kaniška, probably continuing the work of a predecessor, extended his principate of Kushān to the south and east, while he conquered the provinces of Kao-fu and portions of Ki-pin (Hūan tsang knows nothing of these two names). The last country especially seems, according to the legends, to have been forced to feel his power, since it is repeatedly observed that he overthrew "East India" after he went to Ki-pin to see a celebrated Arhat; that shortly before his death he equipped an army to punish the "East Provinces." Also the sending of hostages from the Tangut country indicates that he must

P. 97. have extended his conquest as far as Kashmir and North Tibet. After this, then, Kaniška would seem to have conquered and driven the Saka princes of Ki-pin from the Pañjāb. According to one legend, too, he waged successful war against the Sakas of An-si, so that at all events he must have actually had the upper hand in the great battles for the possession of North India.

Now, if a ruler with such powerful sway, and indeed the first of all barbarian princes, accepted Buddhism and took concern for its extension, and on the other hand beat down, or at least repelled its adversaries on both sides, the Saka races, it is easy to understand that the Buddhists could not do enough to exalt its new-gained champion. The coins of Kaniška and his immediate successors are a plain copy of the new state of matters; besides the Greek, Scythian, and Iranian divinities, they shew representations of Buddha. So, too, the coins of Kozulokadphises have Buddhist images and symbols, a new proof that the latter cannot possibly have reigned before the first convert to Buddhism, — Kaniška. Whether it was only from religious motives that Kaniška embraced the Indian cult, or, as is more probable, chiefly from political considerations, we cannot determine. Were he a ruler of foresight, he must have recognized that he not only in this way brought culture nearer his people, but that he had also gained an effectual means of extending his influence over

P. 98. India. However that may be, we have to see in Kaniška the man who by the protection of the native cult, prepared the ground for the great Kushān kingdom that Kozulokadphises and Oemokadphises founded in the middle of the 1st century A. D. on both sides of the Hindu Kush.

That the Jabgu provinces lying nearest Kushān, Hi-tun, and Kao-fu or Tu-mi, the latter in any case, were already included in the Kushān kingdom under Kaniška is, at least, highly probable. But now, how great may the intervening period between Kaniška and Kozulokadphises have been? The Chinese historians, as above stated, did not know Kaniška's name, and this circumstance after all the preceding can no longer seem to us extraordinary. There can be no question of a world-wide sway of Kaniška, including all old Bactria and extending to the gates of China, as has been accepted as a result of misunderstandings. The Chinese had no connection with the warfare waged in the Kābul districts and in the Pañjāb between the various Scythian and Turkish races; if they knew of them at all, they were, in any case, of no interest to them. We can at once infer from the silence of all the annals, that Kaniška's kingdom had not the importance historically with which Buddhism has later invested it.

We have seen above that the Chinese made little progress in their attempts to gain influence in Ki-pin and that they resolved about the middle of the 1st century B. C. to abstain from all interference in the affairs of those "barbarian tribes." The kings Wu-t'ou-lao and Yin-mo-fu, who were mentioned on this occasion, lived in the first half and about the middle of the 1st century B. C. The submissive attitude which the latter took up apparently toward China may have been occasioned by the pressure of the Kushān princes, but of this we have no information whatever. Of the princes of An-si (Parthia), i. e., the successors of Maues, especially Azes and Gondophares, who lived in the

1st century B. C., and in the first decade A. D., we get no information from Chinese sources, so that from this side also we get no chronological reference to Kaniška.

We have seen that Kaniška must have reigned before 2 B. C. Huviska and Vāsudeva are usually named as the immediate successors of Kaniška. A short time ago
 P. 99. J. F. Fleet proved (JRAS, April, 1903), from an inscription in Bhopal, that between Kaniška and Huviska one Vāsiška or Vāsaška must have reigned. The period from 2 B. C. till towards the middle of the 1st century A. D. would be sufficient for the two or even the three successors of Kaniška.

Meanwhile we have another consideration to review. Kaniška was already ruler of Gandhāra, the N. Pañjāb, and parts of Kashmir, *i. e.*, of parts of the kingdom of An-si and of Kao-fu and Ki-pin. The Han-Annals, however, say of Kozulokadphises that he "pressed into An-si and took the province from Kao-fu; he also annihilated Pu'ta and Ki-pin: all this formed his kingdom." The power which Kaniška had founded was, then, meanwhile lost, and had to be won afresh by the latter rulers of the same race. Between the immediate successors of Kaniška and Kozulokadphises there must have intervened a period of decline in the Kushān sway, which was probably occasioned by risings on the part of the Sakas in Ki-pin and An-si. We shall have accordingly to push back Kaniška's reign a good bit before 2 B. C. The so-called Vikrama-era began in India with the year 56-57, and if the accepted epigraphic dates mention Kaniška, *e. g.*, with 5, there is no reason why this number should not refer to that era, *i. e.*, the year thus indicated from Kaniška's reign should be understood as 52-53 B. C.

We have, then, by means of examination of Chinese sources, as regards the time of Kaniška, reached again the point where Cunningham once believed the famous ruler
 P. 100. should be sought, *i. e.*, in the beginning of the Vikrama-era. This result stands in contradiction to the accepted theories of almost all Sanskritists. Since I can express no opinion on the importance of the grounds for these theories, especially on the conclusions which must of necessity be drawn from coins and inscriptions, I should have misgivings about coming forward with this result, had I not received an unexpected confirmation of it on the part of an eminent authority in the department of Indian inscriptions.

J. F. Fleet, in his essay, "A hitherto unrecognised Kushan king," writes (*loc. cit.* 334):— "The leading mistake has been the assumption, ever since the time of Professor H. H. Wilson, that Kanishka came after that king whose name appears as Ooēmo-, Hoēmo-, or Hwēmo-Kadphisēs in the Greek legends on his coins, and in the Kharōshthī legends as, most probably, Hima-Kapimśa. In reality, the Kadphisēs group of kings came after Vāsudēva. On the other hand, a valuable suggestion made by Professor H. H. Wilson has been lost sight of, and consequently has not been worked out to its proper result. He expressed the opinion, and shewed some reasons for it, that Kanishka founded a new dynasty, different from that of the Kadphisēs group. In reality Kaniška belonged to a separate clan, sept, or ruling house of the Kushan tribe, which made its way from Khōtan into Kashmir, and thence into India, about a century before the time when, the first member of the Kadphisēs group having established the supremacy of his branch of the tribe in the country on the banks of the Oxus, his son invaded and conquered India from that direction."

Fleet has reserved the establishment of his thesis. But we see that he has arrived by quite another path at essentially the same results as those to which our study of the Chinese historians has led us. These results must accordingly be brought into harmony also with the results of investigation of the Indian coins and inscriptions. The theory that a branch of the Kushāns came from Khotan through Kashmir to India is, of course, irreconcilable with the Chinese statements. The investigation given above has dealt in detail with the Scytho-Turko-Tibetan coalition which at a very early time moved to Kashmir and India.

TALES OF THE TELUGU VAISHNAVAS.

Translated by N. Kuruthalvar.

Prefatory Notes

By Mrs. I. J. Pitt.

MANY pleasant hours were spent by me in India with some Hindu friends, who related for my benefit stories peculiarly characteristic of their modes of thought and sentiments. Of these I have selected some which seem to bring out most clearly the essentially Hindu ideas.

With the exception of the one story of the "Hunter and the Doves," which was told me by Mr. T. Sivasankaram, all the others were translated, as they were read from the Telugu, chiefly the *Bhāgavata Purāṇa*, by Mr. N. Kuruthalvar, a Brāhmaṇ school-master, and, with the exception of a word here and there, they are reproduced exactly as he read them out to me.

I.

The Elephant and Vishṇu.

From the Bhāgavata Purāṇa.

There once lived a king in the Tamil country named *Indradyumna*, who was a devotee of Vishṇu and used to worship on the summit of a great hill. One day, while he was there in meditation, the *Rishi Agastya* came to that place. *Indra*, being wholly absorbed, did not notice *Agastya* nor salute him, whereupon *Agastya* became very angry and cursed *Indra* that he and all his retinue should take the forms of elephants. The curse thus falling upon them, the king-elephant *Indra* and all his retinue went to the mountain *Trigurta*. Here there were beautiful waterfalls, where *Gandharvas* lived and spent their days bathing, dancing and singing, decked and perfumed with sweet unguents. Groves of trees, full of sweet-scented flowers and fruits, mangoes, areca-nut, limes and many others, and various kinds of palms and banyan trees were there.

Enshrouded by these was a calm lake, full of yellow, red, and blue lilies, and on its borders grew many kinds of flowers and creepers. Water-birds swam upon the surface and the forests resounded with glad songs. Here wandered herds of elephants, deer, rhinoceros, boar and many other animals. When the hot season approached, the King one day feeling thirsty, and scenting the water, and seeing the bees humming round the flowers, the yellow dust from which was sprinkled over the surface, took with him a hundred female elephants and young ones, and entered in the water, bathed in it, quenched his thirst, poured streams of it upon his back, and afterwards, in the same manner, bathed the young ones, as a father does. While he was doing this, an alligator, being disturbed, in great fury seized hold of the two front legs of the King, who struggled unsuccessfully to free himself. His wives and children in terror and dismay tried to help him, but without avail. In this way the two continued to struggle for one thousand years, and gradually the King's strength was failing him, and his enemy overpowering him. At last, realising his helplessness and weakness, he thought to himself, "There are none now to help me, and I must take refuge in the Highest Being. He is able to save me from fear of death." Then remembering one of the holiest prayers, with which he had been acquainted in his former birth, he cried as follows:— "Om ! I prostrate myself before thee, *Bhagavān*, from whom and in whom and to whom is the whole of this existence. Thou art the Primordial Force, the First Seed. The greatest Lord, the All-wise, the whole universe is thy manifestation. There is none beyond thee, I hold fast to such a being. Thou art Self-created, the whole world appears and disappears by thy mysterious divine power, throwing out manifestations as *Mâyā*. Thou art the root of all existence. I pray thee to save me !

“At the end of this æon all the worlds and the rulers thereof will disappear into impenetrable darkness. Beyond that darkness thou shinest ! Even Dêvas and Rishis are unable to find thy abode. Who then can know it ? Like an actor in a play, thou assumest different aspects. Thy ways are beyond my understanding. Save me !

“Thy abode is all good. Rishis, who have thrown off all worldly attachments, desire to be thine ; so they leave the world and live in forests. Thou art the soul of all beings ; thou art their Friend. Thou art the way. Thou hast neither birth, nor action, name, nor form. Thou hast no evil in thee. Thou art never any less. Thou art unborn, yet givest birth through thy Mâyâ. I bow down before the highest and greatest Lord ! Thou art the light of the soul, the Great Soul, with uninterrupted sight. I prostrate myself before a being who is beyond words, mind and *buddhi*. I can only approach thee through truth and wisdom and passivity. Thou art the only Lord of Kaivalya, nothing but that. Thou knowest the bliss of Nirvâṇa, — all bliss, for the good ; all fear, for the bad ; secret, unknown, possessing perfect equilibrium, no attributes. Thou art concentrated wisdom, the Knower of the body, from whom nothing is hidden. Omnipresent. Origin of all souls. Thou art the Primordial Matter. The cause of all changes. Thou art invisible to the bad and visible to the good. Thou possessest all the *Vêdas*. Thou art in the form of the great ocean. Thou art emancipation, the final goal. Thou art hidden in the world, as heat is hidden in the bodies of all things. Thou art undisturbed by the turmoil of the world. Thou art self-illuminated. Thou performest no work. I worship thee.

“Thou art all mercy. Thou art known through the mind. Thou appearest in the form of the soul. Thou canst not be attained by those immersed in worldly matters. Thou art not subject to the three qualities. The redeemed will have thee in their hearts. Those who have renounced the world go to thee, obtaining their desires and never-dying bodies. Those who desire nothing will be singing thy praises, for ever merged in the ocean of bliss. I praise the Changeless One, the Highest, the Unknown, understood only by mental perception, beyond the senses, the Smallest Atom, the Farthest, Endless, Perfect. I worship such a being !

“Dêvas, *Vêdas*, and worlds are produced from a small portion of thee. These worlds proceed from thee, like the rays from the sun, and sometimes they disappear. Thou createst *buddhi*, mind and the five elements, and the bodies made of them. Thou art not a Dêva, nor a Rākshasa, nor a human being, woman or man, nor a lower animal, nor a reptile, nor an insect. Thou hast no qualities, no action, no being, no non-being. Thou neither receivest nor rejectest. Thou art in and out of the world. I desire to be free from the cover of my soul through thee !

“Thou art the most excellent Place. All thy deeds are *yôgi*-like. Thou art conceived in the heart of human beings through *yôga*. All *yôgis* see thee. Thou art the Lord of *yôga*. Thy swiftness is unbearable ! Thou possessest the three kinds of power, that is, governing, thought, and capability. Thou savest all who take refuge in thee. I am in misery. Oh, save me from this misery !”

Vishṇu heard the King's prayer and with all haste proceeded to save him. Lakshmi, seeing the great haste of Vishṇu, was amazed, and said to herself, “He does not tell me where he is going : maybe he heard the distressed cry of a woman ; perhaps the *Vêdas* have been stolen by the wicked, or Rākshasas are besieging the Dêvas, or some evil persons are asking the devotees of Vishṇu to show the god to them.” Thinking thus, she quickly followed him. In his haste he caught at the end of her garment, and without glancing at her, flew on. So she accompanied him with disordered attire. Garuḍa also went after Lakshmi, the five weapons following. But Vishṇu in his extreme haste outstripped them. Even then, feeling that his greatest speed was insufficient, he seized his mighty disc, aimed it, and hurled it at the alligator, which being struck was broken to pieces and the king-elephant was saved.

II.

Ambarisha and the Fiery Disc.

Ambarisha was a King, and son of **Nābhaga**. His capital was between the **Sarasvatī** and **Jamnā**, and he ruled the whole world. He was a true *rājārshi*. He regarded all worldly pleasures as a dream, and looked upon his riches only as earth, fixing his mind on God alone, in contemplating his lotus feet. His mouth was engaged in praising God's qualities; his ears in hearing of his wondrous works; his eyes in regarding the different forms of **Vishṇu** in different temples; his nose in smelling the perfume of his sweet lotus feet; his tongue in tasting the *tulaśī* offered to him; his head in bowing down to him; his hands in keeping clean his temples; his feet in going to different temples of **Vishṇu** and performing circumlocation; his body in embracing his devotees. His love was in God's service without hope of return. Although he was always engaged in this way, yet he did not neglect his State affairs. He had many sacrifices performed through the help of **Vaśishta** and other **Rishis**, on the bank of the **Sarasvatī**. All the **Rishis** and **Dēvas** were present at his sacrifices, and he gave to many cows tips of gold for their horns, bracelets for their feet, and good cloths. In this way he spent his time, while his mind gradually detached itself from worldly pleasures.

In this wise he went to the banks of the **Jamnā**, and performed the *dvādaśī vrata* for one year. On the last *dvādaśī* day, **Durvasa** came to that place, and at **Ambarisha**'s invitation the two went to the **Jamnā** to bathe. As **Durvasa** delayed in the river a long time, and the period for the performance of the *vrata* was fast drawing to a close, **Ambarisha**, knowing that he could not finish it without the presence of **Durvasa**, became very anxious, and consulted with the other **Brāhmaṇas** as to what he should do. They said that he could neither leave out **Durvasa**, nor yet delay in finishing the *vrata*, and so they advised him to sip up a little water, instead of taking a meal, as a compromise. While doing this and anxiously waiting, **Durvasa** came up, and seeing what was done, was very angry, and took one of the hairs from his head and beat the ground with it, invoking a certain demon to come and punish **Ambarisha**. Now before this, **Ambarisha** had been given the **Fiery Disc of Vishṇu**, which was able to aid him in difficulties and also to help him rule his country with wisdom. So when the demon appeared, **Ambarisha** invoked the Disc, which came and quickly destroyed the demon. After doing this, it rolled swiftly after **Durvasa**. Then **Durvasa** was terrified and began to run, but the Disc rolled after him, dogging his footsteps; and if he stopped, it stopped also; when he ran again, it also ran. Then **Durvasa** finding the burning fire of the Disc unendurable, flew to **Brahmā** for help and besought him to save him from the Disc. But **Brahmā** said, "I, **Siva**, **Daksha**, and other **Prajāpatīs** will never do anything against **Vishṇu**'s will, but must always bear his commands on our heads. At the end of every æon a frown from his brow destroys the whole universe, and we cannot even bear the sight of this Disc of his."

Thus, finding no help from **Brahmā**, **Durvasa** went to **Siva**, who also could do nothing for him, and advised him to go to **Vishṇu**, as no one else could stop the Disc. Then **Durvasa**, all the time a being tormented by the flames from the Disc, managed to get to **Baikuṇṭha** where **Vishṇu** was with **Lakshmi**. There **Durvasa** besought him to save him from the Disc, saying, "Thou art my Saviour, relieve me from this distress. It was in ignorance that I offended thy devotee."

Then **Vishṇu** said, "I am not my own master. My mind is dispersed amongst my devotees, they always have their minds fixed on me. I am bound by the cords of their love. My mind is theirs, and theirs are mine. I am in their hearts, and they in mine. They know nothing but me. I will never do anything without them. They serve me by their penance, their wisdom, and their lives, and so I cannot stop the Disc. You must go to **Ambarisha**, and ask his pardon."

So **Durvasa** in great distress, ran back to **Ambarisha**, fell down before him and caught his feet in sign of great humility, and begged forgiveness. Then **Ambarisha** was grieved to see this, and addressed the Disc as follows:—

"O **Sudarshana**, I bow down to thee; thou hast a thousand spokes; thou art the close companion of **Vishṇu**: thou canst destroy all the other weapons. Now I pray thee to be good towards this **Rishi**

Thou art the courage, the truth, the sacrifice. Thou receivest sacrifice. Thou art Dharma. Thou art the shelter of all the worlds. Thy shining is very brilliant and holy. Thou art the bridge between earth and heaven. Thou destroyest all vices. Thou savest the three worlds. Thy speed is quick as mind. Thy deeds are very wonderful. Thou art the sight of the good, and destroyest all the darkness of sin. My tongue fails to praise thee. Thy form is beyond being or non-being. I respect this Rishi as my tutelary god, therefore I pray thee to abate thy anger towards him : in being good to him thou wilt be doing good to me. If the all-pervading Vishṇu is pleased with me, I pray thee let Durvasa cease to be troubled."

When Ambarīsha had finished speaking, the Disc stopped. Thereupon Durvasa rejoiced and began to bless the King saying, "Now do I know the real power of God's devotees, and whoever thinks upon such as you will become holy and like you return good for evil."

III.

Saryati.

King Saryati was a son of Manu, and had a daughter named Sukanyā. Saryati went one day hunting to the forest accompanied by his daughter. It was in this forest that Chayāra the Rishi was making penance. Here Sukanyā left her father, and playing about by herself, she came upon a little hillock, from one side of which were shining two little lights. Thinking that these were glow-worms, she got a thorn and stuck it into both of them. As soon as she did this, the King and his retinue, who were near, felt themselves attacked with violent pains, and saw a shower of blood falling upon them. Then Saryati suspected that some injury was done to Chayāra and enquired amongst his followers, who denied knowledge of anything. Meanwhile Sukanyā approached and told the King about the hillock and the little lights, and what she had done. Then the King was much afraid, and went with her to the hillock. This they found to be Chayāra, who, from remaining there so long, had a hillock grown over his body, from which his two eyes were glowing like lights, and it was these which Sukanyā had pierced. The King in great fear pleaded for forgiveness, and offered to make amends, whereupon Chayāra demanded that his daughter should be given to him in marriage, to which the King consenting, Sukanyā was left in the forest to attend to the Rishi ; and though he was very bad-tempered, she patiently waited on him for many years.

One day, there came to the hermitage the Asvins, heavenly physicians, and they complained to Chayāra that they were given no share in the sacrifices. Chayāra told them that he would procure for them a share, if in return they would restore to him his youth. They agreed, and took the decrepit old man with them, and all descended into a well, coming up again all alike, with youthful beautiful forms. Sukanyā, who was waiting for them, when she looked at them, could not recognise her husband, so in distress she prayed the Asvins to point him out to her. They expressed their pleasure at her faithfulness, pointed out her husband, and went their way.

One day Saryati returned to the forest to invite Chayāra to a sacrifice, and was amazed to see his daughter sitting with a handsome young man, and, mistaking him for her lover, began to upbraid her as follows :—"I gave you to a man, who was respected by the whole world, who was a great Rishi and very virtuous, and was beloved by a chaste woman. You have left such a husband, and are living with your lover. This is wicked, your honour is lost. By doing this you have thrown me into hell ! My dear daughter, whether the husband be youthful or old, the wife must attend on him. But I reproach myself for giving you to an old Rishi."

But Sukanyā only smiled, and told her father how this was her husband Chayāra, and how he came to be changed. Then her father embraced her gladly, and blessed her, and performed a sacrifice, when Chayāra kept his word and gave a share to the Asvins.

IV.

Kāntidēva.

Kāntidēva was a King, the son of **Samkṛiti**. He was a good ruler and was very compassionate and merciful, and so generous that he gave away all his property, and at last was reduced to great poverty, and could not get even a morsel of food. In this way he wandered for forty-eight days. At last some one gave him some rice, milk, and water. Being very tired, and starving and thirsty, he sat down and was preparing with great eagerness to eat this food, when there appeared a **Brāhmaṇ** who begged food of him. At once, without a frown or any ill-feeling he gave the **Brāhmaṇ** half of what he had. After this a **Sūdra** came along, who also begged, and he gave this man a portion of what remained. After this some famished dogs appeared, and to them he gave all the remainder ! When all was gone, a **Chandāla** came up who said he would die, if he did not get water to drink. Then **Kāntidēva**, filled with pity seeing the man's starving condition, told him that he could give no food, but only a little fresh water, and that he would gladly give him. He considered it his highest duty to give to those in need, though he had nothing left himself. With the utmost faith in God he poured all the water into the **Chandāla's** vessel, who went away. Then the **Dēvas** appeared to him in their real forms, and told him that his virtue was fully tested. He saluted them without making any request of them. Being pleased with this, they restored to him his kingdom. Those who served under him followed his example.

V.

The Origin of Gaṅgā.

There once lived a great King called **Sāgara**, who conquered all his enemies, and by the advice of the **Rishi Aurva** made many horse sacrifices to please **Vishṇu**. At one of these **Indra** took away the horse and hid it in **Nāgalōka**, near to where **Kapila**, a **Rishi**, was engaged in penance. Then **Sāgara**, in great distress, sent all his sons to search for the horse. They wandered over the whole earth, searching for it without success. Then in despair they began to look for it underground, digging out a large passage to go to the nether world. There, at the northern side they saw the horse, hidden behind the **Rishi**. Suspecting him of having stolen it, they unsheathed their swords, ready to punish him. As they approached, **Kapila fixed his eyes upon them**, when they were all immediately turned into heaps of ashes.

In the meantime **Sāgara** could not finish the sacrifice and waited a long time for his sons and the horse. As they did not return, he sent his grandson **Aṁsumān** in search of them, who traced them to the underground regions and discovered the horse near **Kapila**, and saw also the heaps of ashes. Then, suspecting that these were all **Sāgara's** sons, who had been thus destroyed, he was much afraid, and began to propitiate **Kapila** by worshipping him. **Kapila** being pleased, gave up the horse to him, saying, "Your fathers were not as wise as you, and so they became heaps of ashes. If you can obtain the water of **Gaṅgā**, that which is poured over the feet of **Vishṇu** by **Brahmā**, and retained by divine power in **Svarga**, and pour it over these ashes, the souls of your fathers will go to **Svarga**."

Then **Aṁsumān** saluted the **Rishi** and took the horse and went back to the King and told him all. **Sāgara** then gave up his kingdom to **Aṁsumān**, and, being advised by **Aurva**, spent the rest of his life in penance. **Aṁsumān**, not knowing how to bring **Gaṅgā** down to pour on the ashes, was in great sorrow till he died. His son **Dalīpa** also, though making penance for the same purpose, failed, and died, leaving his son, **Bhāgiratha**, who determined to succeed in the attempt, and performed penance.

This time the prayers were heard and **Śiva** appeared to him and asked what he wanted. **Bhāgiratha** told **Śiva** that he wanted the water of **Gaṅgā**, whereupon **Śiva**, making with his plaited

hair a big reservoir, the whole firmament became covered with it. Then Gaṅgâ descended into this reservoir with great force, while Śiva remained holding all the water on his head, without letting a drop fall down, so that from that day forward he was called Gaṅgâdhara. But Bhâgiratha, seeing that he was no better enabled to procure the water than before, besought Śiva to allow the water to flow, whereupon Śiva let loose the water in three streams; one flowed to Svarga, one to Pâtâla, and the third to the earth. Then was Bhâgiratha greatly rejoiced, and mounted his car and proceeded to the place of the ashes of his ancestors, the stream following him. Arrived there, it flowed over the heaps of ashes, purifying them all. Then the souls were liberated and went to Svarga. From that day forth the river is considered to be able to wash away all sins.

VI.

The Sibi King and the Bird.

The Sibi King ruled over the whole world, and was very charitable, and always kept his word. He would do all that he possibly could for everyone. But the Dêvas wanted to put him to the test. So Indra, Agni and Varuṇa consulted together, and Agni agreed to take the form of a bird, and the others the forms of two hunters. These proceeded to chase the bird, which took refuge in the King's arms. Then the hunters came up and demanded the bird, but he refused to give it up, and offered them anything else in exchange. After some discussion, they finally consented, on condition he let them cut a piece of flesh from him equal to the weight of the bird. The King consented and allowed them to cut the flesh, which they placed with the bird on some scales. During the process, the bird began gradually to increase in weight, so that to make up the weight they went on cutting off nearly all the flesh from the King's body; but he endured it all to the end without flinching, or showing any signs of pain. Then Indra was amazed at his steadfastness, and he, Agni and Varuṇa appeared in their true forms and all said they had never before seen such constancy and fortitude. Indra then sent for the Asvins and told them to heal the King's wounds.

VII.

King Bharata and the Deer.

King Bharata ruled over all the world, and his wife was Pandrajâni. She was a true companion to him. He offered good sacrifices, as his ancestors had done with *vratas*, and he regarded the whole world as the manifestation of the Supreme Spirit. He worshipped God in the form of Viṣṇu, and was full of devotion. He ruled the earth for one hundred thousand years, and had five sons, amongst whom he divided all his kingdom, and went at last into the forest of Pulahaśrâma near the river Gandak, where he remained alone, making *pūjâ* to *śālagrâmas*. His worship consisted of offering fresh flowers, tender leaves, *tulaśi* roots and fruits and lotus flowers, and he never grew weary. So he increased in *vairâgya*, and controlled all his senses. And there being none to hinder him, he was able to continue uninterruptedly in God's service, and in solving all the problems of religion. In this way he remained often in extasy, and became merged in the sea of bliss. He wore deer skins and bathed three times a day, and let his hair grow. He worshipped Viṣṇu also in the sun, which had a gold body. He found in that being his only refuge, that being who cherishes those who are engaged in his service, who is omnipresent and full of bliss.

One day Bharata was bathing in the river, and remained under the water for about two hours, meditating on God through Praṇava (Om), when he suddenly heard a lion roaring, and saw a deer, which was about to give birth to a fawn, flying before the lion and jumping over the river. Whilst jumping she gave birth to the fawn, and fell on the other side and died. Then Bharata saw the little helpless fawn struggling in the water, and being moved with compassion, he took hold of it and saved it, and carried it home and reared it, and began to love it, and became attached to it: so that little by little he was neglecting his services to God. But he was unconscious of this, and said

to himself as follows: — “I saved this helpless fawn, it has none to care for it, and so I will take care of it, and bring it up. I have heard some Munis say that to help the helpless is a virtue.” In this way his love towards it grew, and he used to bring it tender grass to eat, and wash it, and had it near him, even when engaged in worship. Sometimes he would take it in his arms or his lap, and loved its company. When performing some ceremony, he would often leave off in the midst of it to look for the deer and rejoiced when he saw it, and would bless it and kiss it.

But one day the deer disappeared. Then Bharata was overwhelmed with grief and bewilderment, and began to think thus: “Have I not taken care of you in every way? You who lost your mother the day you were born. Have I not sheltered you from cruel beasts, and brought you up? Now I do not know what animal has destroyed you; or if you will return to gladden my heart. You used to touch me gently with your horns when I sat in contemplation, sometimes you would playfully trample on the things brought for worship, and if I cast an angry glance at you, like a child, you would stand at a distance till I called you again, when you would return and stand behind me without causing me any disturbance, and were so careful not to annoy me in any way. The earth touched by your hoofs is blessed. The Munis and Rishis looked upon you as a holy animal. Perhaps the moon has taken you. When I was with my family I lost a son. My sorrow was so great that I felt that even the moonlight was hateful, and thus I feel now in the absence of this deer.”

With these lamentations, by some past bad *karma*, he neglected his *yōga*, and his attachment to the deer grew even greater. In order to obtain emancipation, he had renounced his family and everything, and come to the forest and striven with all his powers to obtain this end. Now, by means of this deer, all his efforts were rendered futile. After he had been for a time sunk thus in grief, the deer returned. Seeing it, he was transported with joy, and his devotion to it was now such, that he treated it as his own son. In his last days on his death-bed his thoughts were all centred on the deer, and so, on leaving his body, **he was re-born as a deer**; but the memory of his past life remained. Remembering his former state and all his service to God, he was very sorrowful and bitterly repented his former attachment to the deer. He never mingled with the herd, and at last left them and his mother, and went away alone to his old place, where he had before lived and worshipped God, and there he remained grazing on leaves and dried grass and bathing in the river: and so much did he desire to be delivered from this body of a deer that, when he died, he was able to be born again as a Brāhmaṇ.

VIII.

King Bharata as a Brāhmaṇ.

Bharata, being born to a Brāhmaṇ father, was well brought up, and remembering his former lives, was much afraid of bad associations, and kept aloof from others with abstracted mind: so that he was considered by them to be half-witted. After a time his good father died and his mother performed *sati*. Then his brother forced him to do menial work, which he humbly submitted to, at the same time not neglecting his meditation. The ignorant people reviled him and called him a fool, but he paid no attention, took everything that was offered to him, good or bad, even from the hands of strangers, cared neither for cold nor heat, going without clothes and lying on the bare ground: so that his sacred thread became black with dirt. Withal he remained stout and strong, and though his good qualities were unsuspected by people, he might be likened to a diamond wrapped in a black cloth. Meanwhile the king of the country determined to offer a **human sacrifice to Kālī**, and the messengers finding Bharata watching his brother's fields, and thinking him a worthless fellow, they seized him as being suitable for the sacrifice. They washed him, gave him fine clothes and decorated him with jewels, and supplied him with rich foods and fruit, and burning camphor and perfumes before him. Accompanied with bands of music and dancing, they led him to

the temple of Kâlî. Then the king himself conducted him to a raised place, and taking a sword in his hand, was preparing to cut off Bharata's head, when Kâlî, seeing Bharata and knowing that he was a man with full experience of Brahmâ, without hatred in his heart, and having love to all, was afraid to receive such a sacrifice, and feeling very angry with the king for bringing him, became visible, and caused the king and his retinue to be struck dead on the spot. She turned to Bharata and said, "No Deity will suffer any harm to befall a good Brâhman," and disappeared. Then Bharata, who feared neither the sword nor Kâlî, but looked upon all as forms of God, with his mind steadfast in God, remained standing. The people being much afraid, let him go and he returned to watch the fields as before.

A few years passed in this way, when the king, wishing to go to **Kapîla the Rishi** on some religious enquiry, was being carried along in a palanquin, passed by the field where Bharata was watching. One of the bearers, seeing Bharata, seized hold of him, and made him bear the palanquin in his place. Bharata, being unable to keep pace with the others, got out of step, so that the even balance was disturbed, which made the king angry, and he bade the bearers stop and find out who was in fault. They said, "It is not one of us, but this new man." Then the king spoke angrily to Bharata, who remained quite undisturbed. The king was amazed at his calmness, and asked him how it was. Bharata replied, "It is not I who am bearing this palanquin, but only my body, and you have reproved me without knowing the truth." In this manner he continued to instruct the king, who perceived that he was a Rishi, and saluted him with respect and begged him to instruct him further. So Bharata lived with the king, and died, and obtained *mukti*.

IX.

Ajamila and the Angels of Death.

In the country of **Kanyakubja** lived a good Brâhman, well versed in the *Vêdas*. He had a son named **Ajamila**, who was well taught and performed his duties willingly, reading all the *Vêdas*. He served his teachers and performed all the duties required of him towards uninvited guests. He treated all animals equally, was very truthful, and knew many *mantras* and obtained the results thereof. He performed the daily as well as the occasional ceremonies, tried to overcome all bad, and to cultivate all good, qualities, and was always doing virtuous actions with a good will. Besides this, he grew up into a young man of beautiful appearance.

One Spring season his father asked him to go to the forest and fetch *kûsa* grass, fuel, flowers and fruit. He went and collected them all, and was returning, when he caught sight of a Sûdra courtesan and her lover sporting themselves in the groves. Seeing her, he became fascinated with her beauty and forgot his father and his wife and everything, and became entirely given up to this woman. Then he left all and losing the good opinion of everyone, he began to work to earn money to support the woman. For her sake he underwent many hardships and difficulties, falling into debt, and at last was seized and put into prison. Even after this he did not leave the woman. She bore him ten children, of whom he loved the youngest the best.

He lived to the age of eighty-eight and on his death-bed, just before he died, he called out the name of the youngest child, **Nârâyana**, several times. Then the **Angels of Death** came and took him out of his body, and bound him hand and foot. While thus in terror and dismay, he saw four Celestial Beings approach, who came to his rescue, put aside the Angels of Death and released him. Then the Angels of Death saluted these Beings, and asked who they were, saying, "O Beings of wonderful form, having beautiful shining eyes, with crowns on your heads and earrings, and wearing yellow silk garments, your bodies smooth and decorated with sweet-scented garlands, with your four arms bearing the Disc, Conch, Bow, and Sword! All who see you are lost in admiration! Your calmness is undisturbed, the worlds shine by your light and darkness is dispelled, your presence sheds comfort upon us all, your radiance dazzles our eyes, you appear as the upholders of all the virtues! But why do you hinder us from taking this bad man to Yâma?"

Then the Celestial Beings replied in grave and majestic speech as follows: "If you are the messengers of Yâma, tell us where does your Master reside? Tell us what is right and what is wise? What actions and what men are punishable? Are all beings punishable, or only sinners?"

The Angels of Death replied, "Whatever is ordained by the *Vêdas* is virtue, the rest is vice. The *Vêdas* proceed from Vishnu, by whom all souls are passed into different bodies. All this is known from the *Vêdas*. The sun, the moon, the heavens, the air, the two twilights, days and nights, time, earth, fire, water, and the Dêvas, all bear witness to the actions of each embodied soul. Nothing is hidden, and the actions will determine the punishment as well as the place. All who transgress these laws are punishable. When a man begins to live, he must be doing something, good or bad, according as he is associated with the different *guṇas*. He must reap the exact fruit of action. Yâma is also present wherever a being is and witnesses all his actions, words and thoughts, which are determined by the *guṇa* he is in. And some will remember their past actions in a former birth by virtue of their bodies being made of fine matter; others will forget, by reason of their bodies being made of gross matter. Some will frequent the company of good men, and so obtain knowledge of God. Sin can only be got rid of by serving Vishnu, who resides in the mind, who is known through the *Vêdas* and *Vêdânta*, and is the Highest Being. The man who does not know God, or keep in the company of the godly, will be lost, as a straw is destroyed in the fire. But those who serve God will be restored, as a sick man is restored by good medicine. But this man left his good life, and fell in love with a bad woman, and became sunk in sensuality, drank wine and ate meat, and so he must be punished by Yâma, and purified by that discipline."

Then the Celestial Beings enumerated all Ajamila's good deeds, and showed that in his past births he had accumulated much virtue as well as some vice, and for this vice he had been already punished by falling into a state of vice. Hearing this, the Angels of Death left him and went away.

Then Ajamila, who had heard all the conversation between the Angels of Death and the Celestial Beings, stood up and saluted Vishnu and the Celestial Beings, and humbly tried to express his gratitude. The Celestial Beings told him that it was by his calling his son Nârâyana (the highest name of God) that his thoughts were directed towards God and therefore they were able to come to his aid. Saying this, they left him, whereupon he surveyed all his past life and his bad actions, and repented of them, and said, "I was in danger of falling into hell, when these Celestial Beings saved me. This is the result of my former service to God, which can never be fruitless." On this, he was taken to heaven.

X.

Chitrakêtu.

Chitrakêtu was the King of Surasêna in the Mahârâshtra Country. He ruled his people well, being very patient and trying to gain their good opinion. He had a thousand wives, who were all of them beautiful, but none of them had any children. All his riches and prosperity did not make up to him for the want of a son. One day the Rishi Angirasa came to see the King, and seeing that he appeared sorrowful, asked the cause of his trouble. The King replied, "Through the power of your penance nothing is hidden from you, and therefore you know the cause," and bent his head with shame. The Rishi understanding what he wanted, advised him to perform a certain sacrifice by which he would be granted a son. The King performed the sacrifice, and in course of time, his chief wife bore him a son. The King was transported with joy, and made a great feast. The child grew well and strong, and the King became much attached to the chief wife and neglected the others. This filled their minds with jealousy, and at last they contrived together to poison the child. When the mother saw the dead child, she fell to the ground like a tree cut down. The King heard her cry and filled with fear, hastened to the place, where seeing his son dead, he swooned away with grief.

Then the Rishis Angirāśa and Nārada came near, and began exhorting the King in the teachings of Kṛishṇa as follows: "In a former birth you did not know whose son this was, nor whose father you were. Who can understand the mysterious connection? Our meetings are like the meetings of grains of sand in a flowing stream. You must not grieve for what you cannot help. There is no death, and no life. Separation is a mirage, and it is through ignorance that one soul appears to be many. When you cast away the cover of ignorance, you will realize the truth, as a man wakes up from a dream."

Hearing these words, the King recovered himself, and asked who they were. They replied, "We come to comfort and instruct you in wisdom. We are the Rishis who gave you your son, if now we restore you your son, you will again have the same sorrow as those who have children. All the pleasures of this world are transitory and through them come misery, fear and anxiety. It is all *māyā*, like a fortune found in a dream. Man, by his thoughts and actions, unknowingly creates transitory misery and happiness, and reels in it. There is only the one true path of the pure mind to reach the everlasting life."

Then Nārada began to say, "I will give you a *mantra*. If you repeat it for seven days without interruption, you will see God, who is the cause of all, so, you will obtain the highest happiness. I will now raise up your son, and you can then see if there is any true connection between you and him." Then Nārada looked at the dead boy, and called him by name, "Come back into your body again and comfort your parents. You can then be happy and enjoy your father's kingdom!" Upon this the boy's soul replied as follows: "I am revolving by my own *karma* through the bodies of gods, men, and animals; how am I to know who are my parents? All are like actors in a drama: there is not any real relationship between man and man. *Ātmā* is one, eternal, has no end or beginning, is in all, and all is in him, is the shelter of all, is the smallest and the greatest, is equal to both, shines with his own light, and sees all. By his *māyā* he creates all. He is Nārāyaṇa, the Soul of All. I feel neither pleasure nor pain, I am that Great Soul! I am God himself! How then can you speak of fathers and sons? There is no real connection between you and me. You have nothing to sorrow for." So saying, he abruptly ended.

Then Chitrakêtu and his relatives were amazed and felt relieved of their sorrow and attachment towards the boy, and proceeded to perform the funeral obsequies. After a few days Chitrakêtu left his kingdom, like a big elephant who had been caught in a bog and was escaping from it, went to the Jamnâ and bathed there, in accordance with the ordinances, and afterwards went and saluted Nārada, who was pleased with him, and gave him the *mantra* formerly promised.

Then Chitrakêtu, following Nārada's instructions, fasted and sat in *samādhi* for seven days, meditating upon that knowledge which is Nārāyaṇa itself. At the end of seven days, he found himself to be the chief of the Vidyadharis, and that he possessed a flying car, ornamented with precious stones, and by the grace of God he could move about in the airy regions with the quickness of mind. Soon he met the King of Serpents, Adisêsha, who had a body as white as snow, and was clothed in black garments, and wore a crown shining with precious stones and bracelets and shoulder ornaments. He had a zone of gold and the white sacred thread. His face was very beautiful: his eyes were round and bright. He is the bed of Vishṇu, and also his foot-stool. Many Siddhas followed him. When Chitrakêtu saw him, he became free from sin, his love to God increased, his body thrilled with bliss, tears of joy fell from his eyes, and in his ecstasy he could not speak, but fell down before the King.

After a while he calmed himself, and drew in his senses from the outer world and concentrated his thoughts on the Reality, and put together his mind and speech, and began to praise that Eternal Being of perfect equanimity, and the *gurū* of the whole world, in these words: "Thou art the Unconquerable One! Yet the devotion of thy worshippers can conquer thee! It is through thee that these worlds come into existence, remain for a time, and then dissolve. Those

who are engaged in creating and destroying worlds are also a part of thee. These Agents dispute among themselves, without knowing thy real nature, each thinking himself greater than the other. Thou art the Atom and the Universe. Thou art the essence of the Universe. Thou art above the three *gunas*, thy power is always equal, in the beginning, middle, and end. There are seven world sheaths, each one is ten times larger than the other. All these worlds are as an atom, when compared to thee. In some places men like beasts are panting after sensual enjoyments; desiring only riches, they serve other gods, and leave thee. The riches given to them are only transitory, and are lost as they are lost. Those who serve thee, desiring nothing else, will undergo no further births, as burnt seeds do not germinate. Thy service in any way will give liberation. Thou establishest the moral code for thy devotees. To gain emancipation **Sanat Kumāra** and others are serving thee according to that code. Those who act upto that code will never want in wisdom. Being worldly-minded, men are apt to think that they are different from one another, and have the idea of possessing property. The godly consider all and everything alike. When they see thee they become sinless. I became like one of them by seeing thee. **Nārada** long ago instructed me in the true nature of God. A few glow-worms can temporarily hide the sun; in the same way, worldly happiness can hide thee for a time, and people do not see thee, though thou art the Soul of the whole Universe. To-day I experience thy true nature, and prostrate myself before such a being. Even **Brahmā**, **Śiva**, and **Indra** serve thee with great devotion, through their minds. Thou hast a thousand heads: upon them this world is like a mustard seed!"

Then the King was much pleased with **Chitrakêtu**'s knowledge and said, "You were able to see me by the knowledge given you by **Nārada**. All you see — the manifested world, and the beings therein — are my forms. I am the holiest. I am able to purify the most unholy. I am **Brahmā**. I am the *Vêdas*. All the worlds live in me: sometimes they disappear in me. As a man asleep understands nothing, but only when he is awake: so a man in ignorance does not understand me, but only when he obtains knowledge. I am that knowledge which is present in three states, — sleeping, dreaming, and waking. The condition of a human being is very hard; if he does not gain true knowledge, he can never know true happiness. In one state, **Pravṛitti**, developing in worldly affairs, there is misery. In **Nivṛitti**, developing in spiritual affairs, there is happiness. Men waste their time to attain happiness in the first way, but can thereby never attain emancipation. They can only become merged in sorrow; yet they do not seek to know me with their heart and soul. Some are proud of their knowledge and art. To these it is very difficult to know my real nature. He who can find out the real good from the unreal, in the end will know me. You have found out this way. You have praised me with a language full of truth. You have become truly emancipated!" Saying this the King disappeared.

Then **Chitrakêtu** mounted his flying car, and roamed in it for many thousands of years. He retained all his faculties, and in his company were many **Dêvas**, **Munis** and **Yôgis**, who all praised him, and to whom he gave instructions. He was able to create any beautiful place that he wanted which would be filled with **Dêvas** and **Apsarasas**, dancing and singing in honour of **Vishṇu**. He supplied all the wants of the followers of **Vishṇu**, and in his mind was always decorating the person of **Vishṇu**. He would speak to God with all his powers of expression, and would sing and chant with great zeal at the highest pitch of his voice, shining with the splendour of Brahmic knowledge. He would serve the servants of God, and make them also sing, for which he composed hymns in God's praise. In this way he spent his time.

On a certain day he went to **Kailāsa**, where **Śiva** was seated with **Gauri**, his wife, on a throne, surrounded by **Dêvas**, and those who were waving *chamaras*. On one side *Vêdas* were being chanted, on the other **Sanaka** was praising God, and all made a feast of beauty to the eyes. When **Chitrakêtu** looked and saw that **Gauri** was seated in the lap of **Śiva**, he laughed contemptuously, and remarked that it was shameless of **Śiva** to sit like that, for even a boor would

not behave in this way, and for Siva, being one of the greatest gods, to act like this was very unseemly. Although Siva heard these remarks, he took no notice, and said nothing, but Gauri was very angry, and exclaimed, "Is this person the controller of the worlds that he should reprove us! Sages, Rishis, and Munis have not before disapproved of this, and are they ignorant of proper behaviour! Siva is too great to be judged by anyone, and in doing so this man has committed a sin, and must be punished." Having addressed the assembly in this manner, she turned to Chitrakêtu and said, "For committing this sin you must be **born again as a Rākshasa.**" Chitrakêtu hearing this did not lose his composure, but descended from his flying car, approached Gauri and saluted her saying, "I know thou art the mother of the worlds. I have received thy curse. It is only the effect of my former *karma*. Happiness and misery must follow each other in the circle of *samsāras*. It is only the ignorant man who thinks he is either happy or miserable, to the wise both curse and blessing are the same, so that I am not in the least affected by your curse, nor afraid of it, I am considering only why I spoke to you in that way." Then mounting his car he flew away. Then Siva, turning to Gauri, remarked, "You see how the servants of Vishṇu act. How magnanimous and equable is this Chitrakêtu. To him good and evil are alike, and though he could have cursed you in return, he refrained from doing so!"

XI.

The Story of the Fifth Avatāra, Vāmana.

A powerful giant, named **Bali Chakravarti**, ruled once in **Pātālalōka**. He conquered all the worlds and none could resist him. He was also a devout follower of Vishṇu.

Once he wished to make a great feast, and requested Indra to send **Rambhā** to dance at his court. Indra, wishing to insult him, sent instead a plantain tree, which also goes by the name *rambhā*. The giant was enraged at this, and invaded Svarga, conquered Indra, and got possession of Svarga. Then **Āditi**, the mother of Indra, did penance, when Vishṇu appeared before her, and asked her what she wanted. She prayed that she might have a son, who would be able to conquer Bali. Vishṇu granted her request, and **caused himself to be born of Āditi in the form of a dwarf**. In this form he studied in the hermitage with other boys of his age, outstripping them all.

In the course of time, Bali wanted to perform a great horse-sacrifice, when all the Rishis and Yôgis thronged to his court, amongst them the dwarf, **Vāmana**, who appeared as a Brāhmaṇ mendicant. Bali caught sight of him, and supposing him to be a Brahmachāri, wished to worship him, and called him to come near. Then the dwarf went up and received worship from Bali, who asked him to make some request of him. The dwarf told Bali that he wanted only **three strides of land, measured by himself**. Bali was very surprised at such a humble request, and said it was beneath his dignity to bestow so little, therefore he should grant him a hundred lacs of strides. Then Bali's *guru*, **Sukrāchārya**, interfered and whispered aside, "Be careful what you do. Though he looks like a poor dwarf, he is in reality a divine being, and means to take all your possessions for Indra." But Bali replied, "It may be so, nevertheless I am determined to give whatever he asks, should he want all that is mine, I will give it up. If such a being comes and asks me, how can I deny him? It will be the greatest joy to me!" So Sukrāchārya saw that he could not persuade Bali.

Then calling the dwarf, the King took his hand, and told him he would give him anything he wanted, and made him sit down and called his wife to bring water, and washed his feet, and then poured water from his hands into the dwarf's hands, thereby renouncing possession over it, and exclaiming, "Vishṇu is to be praised with this my action!" Instantly the dwarf appeared to begin to increase in size, and grew and grew, up and up, till he reached the clouds: and larger and further, till he reached the sun, which appeared over him like a vast umbrella. And still he grew and grew till he reached the Pole star, when the sun's globe showed like a huge ruby on his head,

and still he grew till he reached Satyalōka, and then the sun glowed like an earring in his ear. And beyond this he grew, and the sun looked like an ornament on his shoulder, still higher and higher, till it appeared like a bracelet on his wrist. Even yet higher, when it looked like a red cloth round his waist. Even still higher, when it appeared like an anklet on his foot, and at last it seemed like his footstool. Then he filled the whole earth. His feet occupied Bhūlōka, his head filled the sky. The sun and moon were in the line of his eyes. The Pisāchas lay at his feet. Gunyakas were at his fingers, Viśvas at his knees, Sadhyas at his legs, Yakshas at his finger-tips, Apsarasas at the line of his palms, the rays of the sun were in his hair, the stars at the roots of his hair, Maharshis at the ends of his hair, Asuras at his ears. His arms extended towards the four cardinal points, and his shining was greater than that of the sun.

Then Bali was overwhelmed with amazement, and paralysed with wonder, and remained speechless, while Vishṇu with one stride measured the whole earth, with the second stride he measured the firmament. Then he stopped, and addressed Bali as follows : "You granted me three strides, the earth and heavens only measure two strides of mine, now show me the place for the third stride." Then Bali offered Vishṇu his head for the third stride, but Vishṇu hesitated and said, "I have taken all your possessions, this at least you can refuse." But Bali replied, "Wherever I go, thou art there, I cannot be anywhere without thee. Thou art full of mercy and condescension to thy devotees. Only command me how I may serve thee!" Then Vishṇu was pleased at these words, and commanded Bali to return to his own regions of Pātālalōka, and reign there as before.

HARVEST FESTIVALS IN HONOUR OF GAURI AND GANESH.

BY B. A. GUPTE, F.Z.S.,

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I.

Gauri.

On the sixth day of Bhādrapad or thereabouts, a bundle of the wild flowering balsam plants — touch-me-not (*Impatiens Sp.*) — is ceremoniously collected through maid-servants, brought home, and placed in the verandah on a low stool with the roots towards the main entrance of the house. Under the stool is drawn a magic square with turmeric powder (fig. 1). Care is taken by the maids that before the plants are removed from the soil, they are worshipped, wrapped in a cloth, and placed in a winnowing bamboo tray (see fig. 3), previously decorated with the *svastika*. At sunset the bundle is worshipped and taken to the entrance, when rice and water are waved round it and thrown to the left side to guard against the evil eye. It is then placed on a chair or high stool and again worshipped, along with an unmarried girl, and all married women are served with the red powder, &c., the emblems of conjugal life.

The next ceremony consists of carrying the bundle from room to room, while the supposed foot-prints of Gauri (fig. 2) are being impressed on the floor with *gulāl* (red powder) paste. As each room is entered, the girl, who has been previously worshipped, has to reply to the questions "Gauri, Gauri, whither have you come?" and "What do you see?"

The first room so honoured is generally the central or chief hall. The girl then replies : "I have come to the *dhān-khānd*, and I see that Rāvsāhīb So-and-so has been sitting on a high cushion, reclined against another, and dictating orders to his secretaries, and that sepoys and *chōbdārs* are in attendance," and so forth, generally depicting the highest desire as to the prosperity of the bread-winner. The girl is then given a mouthful of sweets, and the mistress of the house says, "Come with golden feet and stay for ever."

The middle room is next visited and the questions repeated. This is the dining-hall, and a suitable "tall" description is given of feasts and banquets. The same request is repeated, as she is taken from room to room. The important "lying-in room" is never neglected, and the description of the cradle, the babies, and their pleasure-giving pranks are minutely detailed. The bundle is then replaced on a high stool or chair.

On the first night the chief food offered is the milk and sugar *kshîr*, or porridge with wheat-flour rolls resembling small pieces of vermicelli. Before retiring for the night the plants are tied up into a mummy-like figure, with a woman's mask, dressed and decorated with ornaments, which is treated as the goddess Gaurî.

Next morning the goddess so formed is worshipped as usual and she is offered a rice-cake, prepared like an omelette, with the aid of cocoanut kernel and raw sugar. Every married woman now takes a hand-spun cotton-thread of sixteen times her own height, places it before the goddess, and worships it.

If there be a new bride in the house (daughter-in-law), pan-cakes with pounded gram pulse (*puran*) and raw sugar are specially offered. Twenty-five bamboo winnowing-trays are then filled up with bangles, combs, red-powder boxes, turmeric-tubers, rice, a necklace of glass-beads, dates, almonds, betel-leaves, betel-nuts, a cocoanut, some fresh fruits and a bodice-piece. They are distributed by the new bride, who is carried in a palanquin with tom-tom, accompanied by female friends.

On the second night, all the girls in the house sing songs and dance, keeping up late, visiting the houses of girl friends for dancing and singing in front of Gaurî. At midnight she is supposed to have to go away, that is, her 'spirit' departs, when an *ûrtî*, consisting of incense and camphor, is offered.

The third day again sees her effigy worshipped. The food offered consists of crescent-shaped pan-cakes, containing cocoanut kernel mixed with sugar. The 'one's-own-measure-skein' of thread of the previous day, which had been placed before the figure, is then lifted up, folded into a smaller skein, and to it sixteen knots are tied. It is then worshipped, dyed with turmeric and tied by each woman round her own neck. This curious necklace is retained until the eighth day of the second half of Âshvin, the next harvest time, and removed before the sun sets on that day. The knots are untied, the skein worshipped, sixteen *ghî*-lights are burnt before it, and sixteen *til* seeds (the crop is *then* ready), sixteen grains of rice, and flowers of cucumber are offered to it. The food prepared in honour of this necklace, called *mahâlakshmi*, after the goddess of plenty and wealth, consists of the porridge described above. The thread is ultimately thrown into a river.

In regard to the chief goddess, Gaurî, the Goddess of the Harvest, one great peculiarity remains to be mentioned. She is supposed to have been followed secretly by her husband Siva, who remains hidden under the outer fold of her *sârî* (garment), and is represented by a *lôtâ*, covered by a cocoanut and filled with rice carefully measured for the reason given below.

During the third day of the ceremony the effigy of Gaurî is thrown into a river or tank, and a handful of pebbles or sand is brought home from the spot, worshipped and then thrown all over the house and over the trees to bring good luck to the house and to protect the trees from vermin. Before the image is taken away for disposal, in a fold of the *sârî* it wears are placed rice, turmeric-tubers, and betel-nuts. The woman who carries the figure is warned not to look behind her, as is the case when carrying dead bodies. The rice in the *lôtâ* representing Siva is finally carefully measured, to see if the quantity has increased or decreased, in order to prognosticate the results of the next harvest.

In some families *aghâla* (*Achyranthes aspera*) plants are used instead of the balsam or touch-me-not for the purposes of this ceremony.

The fable to account for the ceremony is translated below verbatim, as taken down:—
 “There was a big town, in which lived a poor Brāhmaṇ, with a large family. The month of Bhādrapad came, and he saw effigies of Gaurī in all the houses of the town, and heard the music in her honour. His children saw them too. They asked him to bring Gaurī to them. He could not. He was too poor. He had not enough money to buy even the little rice-flour and sugar required for the offering. He went to a tank to drown himself, but was accosted by an old married woman. She dissuaded him from the resolution, and accompanied him home. His wife made enquiries. He told her that she was his grand-mother, whereupon the wife went in search of some grain for food for her. To her surprise, she found her barn quite full. Porridge was prepared and all partook of it. Next morning, the old woman asked the Brāhmaṇ to tell his wife to bathe her, and added, ‘Do not deny and do not demur.’ He did so, and left the house on his daily begging-tour. He received plenty of alms that day. The old woman asked for rice and milk *kshīr* (*kōnjī* or gruel), but there was no milk. So she advised him to make a number of pegs and strings for tying up cows and buffaloes, and advised him to call by name at sun-set as many cattle as he could accommodate in his farmyard. They came and were milked, and so the *kshīr* was prepared and partaken of by the whole family. The honoured guest then asked leave to depart. The poor Brāhmaṇ expressed his fears of losing what he had got, through her favour. He was blessed and assured. The Brāhmaṇ took her to the tank, she gave him some sand and asked him to throw it over every possession of his to secure ‘plenty.’ She advised him to repeat the ceremony in honour of Gaurī every year on a suitable day in the month of Bhādrapad.”

This story, however, presupposes the existence of the annual worship, and is therefore merely a record of its introduction into a new family.

The rationale of the ceremony suggests, (1) the alluvial soil of the river-side or tank as the original seat of the crops, (2) the old woman as the old season going out, (3) the young girl as the new season budding up, ready to burst out, as the symbol ‘touch-me-not’ specially suggests, (4) the lay figure as possibly the dead body of the old season, the rice and the millets being just in flower at that time of the year, and (5) the food offered as the expected Bhādvī, new rice-crops. The distribution of the trays, fruits, &c., represents the usual materials in use. But, (1) the loss of the spirit in the lay figure at midnight, the last day of the particular season of ‘field work,’ (2) the drowning of the lay figure into the bowels of Mother Earth, (3) the sprinkling of sand, and (4) the skeins with sixteen knots are symbolical of the simultaneous death and resurrection of the season, celebrated all over the world by primitive races, found here stereotyped into a Hinduised form. The sixteen knots and the sixteen folds of the skein turned into a necklace, suggest the number of weeks a rice-crop takes to grow.

II.

Ganesh.

At the same time as Gaurī is worshipped, or only a day or two previous, that is, on the fourth of Bhādrapad, Ganēsh is also worshipped. The god is worshipped in the form of a clay figure, representing a fat human body with an elephant's head, riding on a rat. The terms Ganēśa and Ganapati both mean the head or chief¹ of the people, from *gana*, servants, and *īśa* or *pati*, master.

¹ The headman, or Patel, always commands the position of a *tikāit* and is offered the *pān* first of all, and so is Ganēsh in the verse which runs:—

घाणा भरीला ॥ बीडा टेवीला ॥
 आधी नमीला ॥ गण राजा ॥ १ ॥

The *pān* is first placed before Ganēsh, I have bowed unto him.
 And now I put the grain into the mill to grind.

From the primæval attributes of this deity, he also seems to represent the harvest festival. He is called Mushhakvâhan, rider on a rat, but the word *mushhak* comes from a Sanskrit root, which means a thief. The title therefore implies that he is riding over the thief of the field (field-rat). The elephant's head and snout have possibly their origin in the appearance of a farmer, carrying on his head a load of the corn-sheaf, particularly when the lower or lowest ears swing to and fro. The appearance was readily passed to the symbol possibly owing to the mythological fable of the four *diggajas*, or elephants, who are supposed to support the heavens in the four directions represented by the points of the compass. In India at any rate the idea of hugeness is conveyed by comparison with an elephant, the biggest animal known. For instance, when a strong young man dies unexpectedly, people say : — 'What an elephant of prowess he was, but within a few hours Death has levelled him to the dust.' Râma is compared in the *Purâṇas* to the young of the elephant, Diggaja Daśaratha, when he broke the bow of Paraśurâma. The idea therefore of a bumper crop over-riding the pestilence of the rats might well be expressed by a god with an elephant's head, riding a rat or *mushhak* (thief), and possessing in addition a 'fair round belly,' the latter evidently symbolical of the barn. Conquest is very often symbolised in this manner. Siva rides the bull (Nandikêśvar) he conquered; Kṛishṇa dances on the hood of the snake Kâliyâ, whom he vanquished; and so Ganêśa rides over the rat he destroys as Lord of the Harvest. The origin of the gigantic head of an elephant on one side and the little field mouse on the other can thus be accounted for in the representations of him.

As to the particular form which the elephant-headed god has taken on in representations, the human body of the figures may have been taken from the primitive effigies in vogue, and the well-known titles of Ganêśa, Surpakarṇa, and Ekadanta, one-toothed, gives a clue to the rest. *Surpa* or *sûpa* is the winnowing basket so essential at harvest time, and the one-tooth may well represent the ploughshare. Let two winnowing baskets and a ploughshare be added to the fat body as shown in fig. 3, and one fairly gets the form of the elephant's head with which god Ganêśh is usually endowed.

The food offered to Ganêśh connects him with the harvest, as it consists of balls, called *môḍaks*, made of rice-flour, raw sugar, and the kernel of the cocoanut; all in season at the time of the festival in the month of Bhâdrapad. And there is a symbol attached to him which speaks for itself in relation to the harvest. Round the fat belly, representing the full barn, is shown a hooded cobra, the great destroyer of the field-rat.

The new crop or harvest ceremonies connected with the cult of Ganêśh seem to confirm his primitive origin as above explained. After the clay figure is thrown into a tank or river, a handful of clay or sand is brought in the tray, or on the stool used for carrying it, and ceremoniously thrown into the barn and the grain barrels, and particularly into the room in which provisions are stored. This is an exact counterpart of what the people did on the continent of Europe and elsewhere in primitive days. The Indian Ganêśa may in this matter be compared with the grain goddess of Mexico, the Alo Alo of the Tonga Islands, the Demeter of the Greeks, or the Ceres of the Romans.

As society advanced and philosophical speculation usurped the domain of direct argument, Ganêśa seems to have obtained rapid promotion and came to be styled Siddhidâtâ, the Giver of Success, so necessary to the production of a good crop. He was also styled Vighna-hartâ, the Remover of Distress, which is the peculiar power of a bumper crop. So success in every undertaking began to be attributed to him even in learning and he acquired another name as the Lord of the Goddess of Learning, Sarasvatî. So also when the clay figure of Ganêśh is lifted up for removal, it is customary to turn its face back thrice towards the house, in conformity with the belief that such a step ensures the speedy return of the man or woman leaving the paternal roof on a journey. This custom is always followed by good Hindus. I was compelled to do so when I left for England in 1886.

During the performance of the death ceremony of the Old Season, represented by Gauri, Ganēsh is naturally invoked and asked to return soon, as the sooner a new harvest-season returns, the happier will it make the simple farmer-worshippers. That is why they say : — “*Ganapti, bāppā, mōriā*, Father Ganēsh, Lord of the people, wish you a speedy return,” to which in the Marāṭhā Country, children add : — “*Pudhaliyā varshi, laukar yā!*, Come early next year.” *Mōriā* may be the corruption, or rather transformation, of an exclamation of the simple Kunbi (farmer) : — “*Mhōrā yā*, Come before all.” The Kanaits of Kāngrā say “*mōré yé*” when they want a friend to return quickly. This expression has been transformed by the learned into the grandiloquent title *Môrēśvar*, or yet more grandiloquent still *Mayūrēśvar*, Lord of the Peacocks. *Mōryā* therefore represents the welcome with which Ganēsh is hailed every year at the harvest season, Bhādrapad, rice-in-ear month, which occurs just when his mother Gauri (Mother Earth) is *enceinte* and cries out “touch-me-not,” through the balsam which is used in the preparations for the ceremonies in her honour then performed.

BOOK-NOTICE.

A GRAMMAR OF THE KANNADA LANGUAGE IN ENGLISH, comprising the three dialects of the language (ancient, mediæval, and modern), by the REV. DR. F. KITTEL. Mangalore, Basel Mission Book and Tract Depository, 1903.

As its title implies, this work aims at a complete description of the Kannada language throughout its different stages of development. It is chiefly based on the *Śabdamanidarpaṇa*, a grammar in Kannaḍa verse which was drawn up by Kēśava in the 13th century and edited by Dr. Kittel in 1872 with the commentary of Nishthūrasaṅjayya. But Dr. Kittel has not only explained and arranged Kēśava's rules, but supplemented them with the help of the existing vast literature in Old Kannaḍa and of epigraphical records in the same language. In every separate chapter of noun and verb inflexion he furnishes a complete list of the forms of the three successive dialects. This will be felt as a great boon and an important step in advance by all scholars who have to deal with ancient or mediæval Kannaḍa works or documents. But Dr. Kittel does not rest content with supplying the facts of the language. Following in the footsteps of Dr. Caldwell, he tries to ascertain the prehistoric growth of roots and inflexional forms by subjecting them to an analytical treatment. His explanation of the relative participles (§§178, 185) resembles Dr. Caldwell's (*Comparative Grammar*, p. 413 f.). His ingenious explanation of the negative verb (§210) seems to be preferable to the more mechanical one of his predecessor (*op. cit.* p. 366 ff.). Throughout the book we feel the master-hand of a ripe scholar, whose deep erudition and love of his subject is blended with amiable modesty. It is sad to remember that this grammar was to be his last work. The preface is dated on the 5th February 1903, and

on the 19th December of the same year he died, in his 72nd year, after having worked until the last day of his life.

Ferdinand Kittel was born on the 7th April 1832 at Resterhufe in Ostfriesland (North-West Germany), where his father was protestant minister. He received his education at the high-school in Aurich and entered the Mission College at Basel (Switzerland) in 1850. Three years later he sailed for Mangalore, where he began to study the Kannada language and to lay up stores for his greatest scientific achievement—the *Kannada-English Dictionary*, which appeared at Mangalore in 1894 and will remain a *monumentum ære perennius* of a noble life devoted to incessant earnest labour. The earlier volumes of the *Indian Antiquary* contain a number of articles from his pen on Dravidian philology. Among the educational books which he published for the Basel Mission we may mention a useful *Canarese Poetical Anthology* (3rd edition, Mangalore, 1874). Another important work is his edition of Nāgavarman's *Canarese Prosody*, to which he prefixed a learned essay on Canarese literature (Mangalore, 1875). In 1892 he left India for good and settled at Tübingen (Württemberg), whose University conferred on him the degree of Doctor of Philosophy in 1896. In the summer of the last year of his life he still enjoyed the pleasure of having all his children staying with himself and Mrs. Kittel. On the very eve of his sudden and peaceful death he wrote to inform the Basel Committee that he had received from Mangalore the first printed copy of his *Grammar of the Kannada Language*.

E. HULTZSCH.

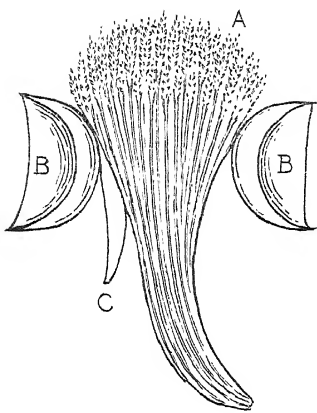
Halle, 11th December 1905.



Fig. 1. Gaurî Festival.
Evil Eye Protector.



Fig. 2. Print of Gaurî's Foot.
A possible origin of the well-known
"shawl-pattern."



- A. Corn-sheaf.
- B, B. Winnowing trays or baskets.
- C. Plough-share.

Fig. 3. A possible origin of the form of the one-
toothed elephant's head given to Ganêsh.

A BIBLIOGRAPHY OF THE PANJABI LANGUAGE.

BY G. A. GRIERSON, C.I.E., PH.D., D.LITT.

CAREY, the famous missionary of Serampore, was the first to describe the Pañjābī language, in his Grammar published in 1812. The only previous mention of it which I can find is a couple of brief notices in Adelung's *Mithridates* (1808—1817).

The following is a list of all the works dealing with Pañjābī which have come under my notice. Except in one or two instances, I have excluded reference to texts printed in India. These can be found in Mr. Blumhardt's catalogues mentioned below. I give, however, a pretty full account of editions of the *Ādi Granth*. I have excluded all mention of works in Western Pañjābī, or Lahndā, in which the *Janam Sākhī* and other works are written. This is an altogether different language, akin to Sindhī and Kāśmīrī.

I. — GENERAL (including Texts).

Ādi Granth, — *Srī Guru Granth Sāhib Jī*. Numerous editions. I have noted the following. Unless otherwise stated, they are in the Gurmukhī character. Lahore, 1864; *ib.*, 1868; *ib.*, 1881; Gujranwala, 1882; Lahore, 1885; *ib.*, 1886; *ib.*, 1887; *ib.*, 1889; Amritsar, 1892; Lucknow (Dēva-nāgarī character), 1893.

Selections, &c., — *A Collection of ślōkas from the Ādi Granth. Composed by Tēgh Bahāddur, the ninth Guru.* Lahore, 1867. *Pōthī Anandu Sāhib Mahlā* (Devotional hymns of the Sikhs), composed by Guru Amar Dās (consisting of 40 verses from Rāg Rāmkalī of the Ādi Granth). Lahore, 1873.

Pañj Granth Ādi, — (A collection of eight devotional books of the Sikhs, consisting of selections from the Ādi Granth. Lahore, 1874; Gujranwala (Persian character), 1875; Lahore, 1878; *ib.*, 1879; Gujranwala (Persian character), 1879; Lahore, 1881; *ib.*, 1882; *ib.*, 1885; *ib.*, 1886; Amritsar (Persian character), 1895.

Pōthī Rahirds, — (A manual of Sikh evening prayers, consisting of selections from the Ādi Granth and the Granth of Guru Gōbind Singh). Lahore, 1867, 1869, (with other extracts from the Ādi Granth) 1869, 1873, 1874, (with select passages from the Ādi Granth, Persian character) 1874, 1875, 1878, 1879; Amritsar, 1893.

Pōthī Japjī, — (A collection of Sikh hymns and prayers, composed by Nānak, which form the introductory chapter to the Ādi Granth). Lahore, 1865, 1868, (Persian character) 1871, (Persian character) 1872, 1873, (with other verses by Nānak taken from the Ādi Granth) 1873, 1874, (Persian character) 1874; Amritsar, 1875; Karachi, (in Khoja-Sindhī characters) 1875; Lahore, 1876, (with other verses by Nānak) 1876, (with a Pañjābī commentary by Bihārī Lāl) 1876; (Persian character) Sialkot, 1876; Lahore, 1877, (with a commentary by Maṇi Singh) 1877, (with a commentary by Paṇḍit Salgrām Dās) 1877; (Persian character) Sialkot, 1877; (Persian character) Lahore, 1878, 1879, (with Maṇi Singh's commentary) 1879; (Persian character) Sialkot, 1879; Amritsar, 1882; (with commentary of Hariprakāś, entitled *Bōdh-arīthāvalī*) Rawalpindi, 1889; Lahore, (with Bihārī Lāl's commentary) 1891, (with Maṇi Singh's commentary) 1900.

(The original text of the Japjî form is given as an appendix to Trumpp's Translation of the Âdi Granth.)

Translations of the Japji. Text in Persian characters, with a Hindôstânî translation and notes. Followed by the *Janam-sâkhâ*, or life of Nânak, and the *Gurbilds*, or account of his successors. Lahore, 1870. The same, Lahore, 1878. With an interlinear translation in Hindôstânî, Gujranwala, 1879. With an Introduction and translation into Hindôstânî by Sardâr 'Itr Singh of Patiala, Gujranwala, 1879. *Jap-paramârtha*, an edition of the Pañjâbî text, with a Hindî translation and notes by Lakshman Prasâd Brahmachârî, Lucknow, 1887. A Circular Letter to the Sikhs, dated Amritsar, December 24th, 1897, written by M. Macauliffe. To this is added a tentative translation of the Japjî into English. Letter printed at the New Anglo-Gurmukhi Press, Amritsar. *Translation of the Japji*. By M. Macauliffe. *Journal of the Royal Asiatic Society*, 1900, pp. 43 and ff.

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THE ROCK INSCRIPTIONS AT MULBE.

BY A. H. FRANCKE.

Introduction.

THE village of Mulbe has a mixed population so far as regards religion, being inhabited by both Muhammadans and Lamaists. It is situated between the village of Kargil, which is entirely Muhammadan, and the village of Kharbu, which is almost entirely Lamaist. The language of the village is now-a-days Tibetan, but according to the recollection of the people it used to be Dard. When the people of Mulbe speak of the past, they divide it into three separate periods: (1) 'aBrogdus, or Dard-time; (2) rGyaldus, or the time of the Tibetan Ladākhī kings; (3) Jambupaidus, or reign of the kings of Jammu.

Mulbe belongs to the district known as Purig (in Tibetan Burig), which received its name from the Tibetans on account of its inhabitants, who are called Purigpa (in Tibetan Burigpa). The term Burigpa means 'clever boys,' and was given by the Tibetans to the people of the region between the Namika Pass and the Zoji Pass, i. e., to an originally pure Dard population, probably in recognition of the higher civilisation of the Dards. For, as I have stated in another place, there are many signs to indicate that Western Tibet was brought under cultivation by the Dards, who probably surpass all primitive nations in the art of irrigating the most unfavorable ground, while Tibetans that conquered Western Tibet about a century after Langdarma, were, as I believe, herdsmen, who had not yet practised agriculture to the extent to which the Dards had developed it. The change of the original Burigpa to Purigpa is due to the influence exercised by Lhasa on the educated people, especially the kings, of Ladākh, because in Lhasa the word *bu*, boy, is pronounced in a way for which the Ladākhīs would adopt the spelling *pu*. We find occasional traces of the Lhasa pronunciation also in other words, for instance, in the name Buthrid, Educator of children, which is pronounced Puthrid. Another case is the name of the village Stog near Leh, which was altered to Tog for official correspondence, because in Lhasa an *s* before *t* is not pronounced.

The inscriptions at Mulbe are found on the north-side of the rock, which is crowned with two small modern monasteries. On the top of the rock are also seen the ruins of at least two distinct castles. One of them, the walls of which are roughly constructed, is called the Dard Castle; the other one, the stones of whose walls have been carefully fitted together, is called the Castle of the Ladākhi Kings. According to the ideas of the people, the inscriptions date from the times of the Dards, but, as will be shown later on, they date from the times of the Ladākhi Kings. It is, however, possible that Dard dialects were still spoken by the side of Tibetan, when the earliest inscription was carved.

The inscriptions are of great historical interest, because for the first time we find in them the names of Ladākhi Kings which are mentioned in the *rGyalrabs*, the official history of Ladāk; and because, for this reason, they can be dated approximately. It will be well, therefore, to give a rough outline of the history of Ladāk, according to the *rGyalrabs*.

The first person to tell us something of Western Tibetan historiography was General Sir [then Major] Alexander Cunningham in his *Ladakh*. He did not believe in the first part of the history, because he had heard that the Baltis, when conquering Ladāk in 1600 A. D., had destroyed all the ancient books, which was an unnecessary assumption, as there must have always been in existence a number of copies of a book like the *rGyalrabs*, and although several were destroyed, others probably survived. His History of Ladakh, therefore, begins with King Thse-dbang-rnam-rgyal, whom he calls Chowang-namgyal. He had the Tibetan text translated into Urdu and wrote down in English what he was told, and if we compare his account with that of the *rGyalrabs*, we see at once that he must have had before him much the same books as those translated later on by Schlagintweit and Marx.

Emil von Schlagintweit edited a somewhat imperfect copy of the *rGyalrabs* with a still more imperfect translation in 1866 (*Abhandlungen der kgl. bayer. Akademie der Wissenschaften*, I. Cl., X. Bd., III. *Abtheilung*). The late Dr. Karl Marx, a Moravian Missionary at Leh, provided himself with a more correct copy of the *rGyalrabs*, and the first part of it appeared in 1891, soon after his death, with an excellent translation in *J. A. S. B.*, Part I. Of the second part, the Tibetan text being lost, only the English translation appeared in the same *Journal*, 1894. The third part was also published in it in 1902, consisting of the Tibetan text and an English translation by Mrs. Francke. On this work by Dr. Karl Marx are based the remarks on the history of Ladāk which follow.

The whole chronology of the ancient kings would be in a fluid condition, were it not that fortunately we have a few kings with fixed dates, and going by them, the other kings can be given some approximate date. The following are the fixed dates: Langdarma; Tsongkhapa; the conquest by the Baltis; the conquest by the Dogras.

The following is a list of the Ladākhi Kings, arranged according to generations, not according to probable length of reign:—

List of the Ladākhi kings.

Name.							Approximate date.
1.	Langdarma	...	...	...	...	...	Beginning of the 10th century A. D.
2.	Odsrung	About 920—1000 A. D.
3.	Lde-dpal-'akhor-btsan	
4.	Skyid-lde-nyima-mgon, he conquered Western Tibet	

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|--|-------------------------|
| 5. Lha-chen-dpalgyi-mgon, he received Ladākḥ as one-third of his father's realm. | } About 1000—1100 A. D. |
| 6. 'aGro-mgon, and Chosmgon | |
| 7. Lha-chen-gragspa-lde | |
| 8. Lha-chen-byang-chub-sems-dpā | |
| 9. Lha-chen-rgyalpo, he was the founder of the first Tibetan lamasery in Ladākḥ, at Likir. | } About 1100—1200 A. D. |
| 10. Lha-chen-utpala, he conquered Lahoul and Purang .. | |
| 11. Lha-chen-nag-lug, he was the founder of Wanla and Khalatse. | |
| 12. Lha-chen-dge-bhe | |
| 13. Lha-chen-joldor | } About 1200—1300 A. D. |
| 14. bKrahis-mgon | |
| 15. [Lha-rgyal] ¹ | |
| 16. Lha-chen-jo-dpal | |
| 17. Lha-chen-dgos-grub; henceforth all novices have to go to Central Tibet. | } About 1300—1400 A. D. |
| 18. Lha-chen-rgyalbu-rinchen ² | |
| 19. Lha-chen-shesrab, he built the village Senge sgang near Sabu. | |
| 20. Lha-chen-khri-btsug-lde; he built 108 stūpas in Leh, and 2 × 108 in Sabu. | |
| 21. Lha-chen-grags-'abum-lde, contemporaneous with bTsong khapa, whose date is 1378—1441 A. D. This king will be treated more fully under Inscription No. 1. | } About 1400—1450 A. D. |
| 22. Lha-chen-gragspa-'abum, younger brother of the preceding; he built Tingmogang ³ and reigned there. | |
| 23. Lha-chen-bhara; he was the son of Lha-chen-gragspa-'abum. | } About 1450—1550 A. D. |
| 24. Lha-chen-bhagan; he deposed the sons of Lha-chen-grags-'abum-lde. | |
| 25. Lha-chen-lha-dbang-rnam-rgyal; deposed by his younger brother bKrahis-rnam-rgyal. | |

¹ This king is doubtful. The name occurs only in Schlagintweit's MS. It is quite possible also that it stands in the wrong place. One great advantage of taking it out here would be that it gets king Lha-chen-rgyalbu-rinchen's date in closer correspondence with the *Rāja Taranginī* of Kashmir.

² This king apparently occurs in the *Rāja Taranginī* under the name of Rinchana Bhoti, i.e., Rinchen the Tibetan. It must be understood that in the above only the word Rinchen is the proper name; *lha chen* means 'great god,' and is the title of many kings; *rgyalbu* means 'prince.' This king invaded Kashmir in 1314 A. D. and reigned in Kashmir from 1315—1318 A. D., according to Cunningham. If Cunningham's date is correct, I am wrong by 10—20 years, which is not much considering the great uncertainty of the whole. It is of some particular interest that the *Rāja Taranginī* specially states that a Tibetan prince quarrelled with his father and therefore left home. For this reason we do not find Rinchen mentioned as a 'king,' but only as a 'prince,' in the Tibetan record. Before he left Ladākḥ a son had probably been born to him.

³ As we know from the Balu-mkhar Inscriptions, the original name of this village was mThing-brang, house of the lapis lazuli. The present name γTing-sgang, as we find it in the *γ-Gyalrabs*, was probably given in recollection of the Tibetan place-name γTing-skyes. There is no proper sense in the present name γTing-sgang; for *ying* means 'deep' (of water) and *sgang* 'hill-spur.' But whether the present name ought to be spelt mThingmos-gang, 'full of lapis lazuli,' or mThingmo-sgang, 'lapis lazuli hill,' I must leave undecided.

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|---|---|--|
| 26. Lha-chen-Thse-dbang-rnam-rgyal. Ladâkh was conquered by the Baltis about 1600 A. D. | } | About 1550--1600 A. D. |
| 27. 'aJam-dbyangs-rnam-rgyal, brother of the preceding ... | | |
| 28. Senge-rnam-rgyal, son of the Balti princess Khatun; he built the palace of Leh. | } | About 1600--1800 A. D. |
| 29. bDe-ldan-rnam-rgyal, victory over the invading Turks ... | | |
| 30. Lha-chen-bde-legs-rnam-rgyal; great battle of Basgo, when the invading Mongols and Central Tibetans were defeated with the help of the Kashmiris. | } | About 1600--1800 A. D. |
| 31. Lha-chen-nyima-rnam-rgyal | | |
| 32. Lha-chen-bde-skyong-rnam-rgyal... .. | } | Known dates during his reign are 1805, 1822, 1834, 1841. |
| 33. Thse-dbang-rnam-rgyal | | |
| 34. Thse-dpal-mi'ag-yur-don-grub-rnam-rgyal, king of the Dogra conquest which put an end to the political power of the Ladâkhî kings. | } | Known dates during his reign are 1805, 1822, 1834, 1841. |
| | | |

Note.

There is still an interesting reminiscence of Langdarma in the head-dress of the Ladâkhî ex-kings. They wear long hair to cover the middle part of the head. They say that Langdarma had to wear his hair in this fashion to cover two horns of one inch in length each, which grew out of his head. These horns proved that Langdarma was a devil in his capacity of a kind of Julian the Apostate of Buddhism. This is what the lamas say, but the idea of his having horns may have been suggested by the first part of his name '*lang*' or '*glang*,' which means 'ox.'

THE INSCRIPTIONS.

There are a number of pictures of *stûpas*, *om-maṇi-padme-hum*'s and similar formulæ on the rock, besides the inscriptions given here. They were not copied, because they were of no particular interest.

INSCRIPTION No. I.

Text in Roman transliteration.

lama khyen,
chos rgyal bum lde yis thse phimai
las 'apras thongnas ni
mul 'abyepala: phyug thsir thog phud-
de phyag dpaspo
chunpa phud dangs.

Text in Classical Language and Orthography.

blama mkhyen.
chos rgyal 'abum ldeyis thse phyimai
las 'abras mthongnas ni
mul 'abyepala: phyug thsir thog phud-
de phyag dpe btangsso.
[or: phyag thsallo].
mchodpa phud btangs.

Translation.

Oh Lama, take notice [of this]!

The religious king 'aBum-lde, [1400—1450 A.D.] having seen the fruit of works in the future life: [gives order] to the men of Mulbe to abolish, above all, the living sacrifices and places the sign of his hand [on the rock], (or : and greets [the lama]). The [bloody] offerings are abolished.

Notes on the Tibetan Text.

phima, instead of *phyima*, corresponds to the modern dialectical pronunciation of the word. There are no examples of the pre-classical orthography in this inscription. At the same time there do not occur any characteristic words in it which might exhibit the ancient orthography. Nevertheless, we may say this much: if the *y* after the *ph* was lost, it is not likely that *y* after *m* was written in those days, for instance *myi* and *mye*, instead of modern *mi* and *me*, which would be one of the characteristics of pre-classical orthography. My conclusion is that it is probable that the pre-classical orthography, as exhibited in the Stein MSS. of Endere, was no longer in existence in 1440 A. D.

'*apras*, instead of '*abras*, is an instance of the influence of the Lhasa dialect on the educated people of Ladâkh, unless it is an ordinary orthographical mistake. After about 1300 A. D. all novices were sent to Central Tibet.

mul'abye, the name of the village means 'opening of silver.' It may refer to an ancient silver-mine.

phyug thsir is a word which is still in use. It signifies the bloody sacrifices which take place every year in spring before a *lha tho* or altar of the Pre-buddhist Religion of Ladâkh. Whether the custom is originally Dard or Tibetan, I cannot decide. The word *phyug thsir* means literally 'turn of cattle,' because every year another peasant has to give one of his animals to be sacrificed; generally it is a goat, but the word *phyug* seems to point to oxen or cows being sacrificed originally. In Khalatse these sacrifices are very cruel, as the heart is torn out of the living animal. About Saspola, another village, I am informed that only some blood of the goat is spilled before the *lha tho*.

phyag dpaspo; this is the only difficult word in the inscription. Two explanations are possible. (1), *dpas* is the ancient form of the present word *dpe*, likeness, example, just as we find *thoras* as the ancient form of *thore* in the Ladâkhî dialect. This would make the translation run, 'places the mark of his hand on the rock,' and there is a mark of a red hand on the rock. The red colour used is of the same kind as that smeared on flour-offerings as a substitute for the blood of animals. The inscription would thus refer to the mark of a hand, the red colour of which has of course been renewed again and again in course of time. (2) The expression stands for *phyag bas* (not *byas*), which phrase is used by Purigpas now-a-days in a similar way as *phyag thsal* in Ladâkh. It means 'making a salutation,' and this salutation would have to be understood as being offered by the king to the lama (bTsongkhapa).

chunpa is a dialectical Ladâkhî word which is used in the sense of *mchodpa*, sacrifice. Here it can only mean 'living sacrifice.'

dangs, instead of *btangs*, can only be explained as an orthographical mistake, which is common even now-a-days.

Notes on the English Translation.

The inscription was carved by order of King 'aBum lde, whose full name is Lha-chen-gragspa-'abum-lde, the contemporary of the great reformer bTsongkhapa. Apparently it was not then customary to call the kings by their full names. From the *rGyalrabs* we learn that this king was generally called Lde, and that his brother, who was a minor king at mThingmo sgang, was called Gragspa (full name: Lha-chen-gragspa-'abum).

This inscription, containing an edict of the king, was probably carved shortly after bTsongkhapa's embassy to him. Of this embassy we read the following in the *rGyalrabs* (Marx's translation): "At that time it came to pass that the omniscient of the period of degeneration, the great bTsongkhapa-bLobzang-Dragspa, having in his possession a *Thse-dpag-med* about as long as a finger joint, which had originated from the blood of his nose, entrusted the same to two

ascetics, and said, 'Give it either to the one called Gragspa, or to the one called Lde.' When the two arrived in Mar-yul (Ladākh), the one called Gragspa was in Nubra. They went into his presence, but he did not deign to look at them with so much as one eye. So they went on to Leh. On the morrow the king gave command: 'At to-day's Darbar, whosoever attends, be it ascetics, or Bheda, or Mon, or Tishi (three low castes), he should not be refused admittance.' Now when the two ascetics came into his presence, the king rose and met the two ascetics. The two ascetics made over the present, and the king was delighted with it. Taking the precious law of Buddha for his pattern, he built the Lamasery of Spe-thub (Spithug), though in reality he did not build it, but it came into existence by a miracle. Having built it, he caused many brotherhoods of Lamas to settle down (in the country)."

My explanation of the *Thse-dpag-med* is that it was a short summary of the doctrines of bTsongkhapa, perhaps written with his own blood, which had to be explained by the two ascetics. King 'aBum-lde seems to have had a sincere wish to purify the Buddhism of Ladākh and to abolish the living sacrifices in the first place, and it is not likely that he published his edict at Mulbe only. In the other villages it was perhaps written on wooden boards, as, in spite of special enquiries, no other edict of a similar character has as yet been discovered. Apparently the edict did not meet with general approval, as is shown by Inscription No. 3 (see below), and, without doubt, the *phyug-thsir* sacrifice is still a general practice.

The date of the Inscription.

I put the date of the inscription at 1430-1440 A. D., because it is not very likely that bTsongkhapa, who died in 1441,⁴ would have sent the embassy to Ladākh in his early years. Besides the Spithug monastery, this king built a temple according to the pattern of the mTho-gling Temple on the upper Sotlej and the greatest *mchod-rten* of Ladākh. The ruins of this tremendous structure can be seen a mile above the Commissioner's compound at Leh. It was called Teu-bkrashis-od-mtho, and is now called Ti-serru, because it was built over the "yellow crag" — *teu yserpo*.

The Legend of the Red Hand.

At the present day the following story is told about the print of a red hand on the rock, mentioned above. Ages ago a good king was asked by his people to relieve the poor from their taxes. He printed the red hand on the rock and said: Only those who can reach up to the red hand, will have to 'pay taxes.' In consequence of this order all the fatherless children were exempted from taxes, until they were tall enough to touch the red hand. It requires a man of about six feet to reach the red spot. Men of six feet are only found among the 'aBrogpa or Dards now-a-days. To-day there is hardly a single man in the village who would be able to touch the red mark. If the legend were true, it would have meant in earlier days that only the Dards had to pay taxes and not the shorter Tibetans of Mulbe.

INSCRIPTION No. II.

Position: About the middle of the rock, below Inscription No. I.

Text in Roman Transliteration.

Om maṇi padme hūm hri
om sbasti chos rgyal

mchog gyur rgyalpo khri rgyal yab yum sras bcas rsum
gyi sku drin dpā yongyi bdagpo 'agarba montiyis (thongnga?)
don ldan rtsa bryad maṇi bzhangs dgebas potalaru skyekar

⁴ This date is given in Grünwedel and Pander's *Pantheon*. I see in *Journal and Proceedings*, A. S. B., Vol. I., No. 4, 1905, that Sarat Chandra Das gives 1418 A.D. as the year of bTsongkhapa's death.

Text in Classical Orthography.

Om maṇi padme hūm hrī
om sbasti chos rgyal
mchog 'aggyur rgyalpo khri rgyal yab yum sras bcas ysum
gyi sku drin[la] dpā yonggyi bdagpo mgarba montiyis
don ldan [brgya]rtsa brgyad maṇi bahengs; dgebas potalaru skyebar [gyurciṅ].

Translation.

Om, happiness be to you, Manipadmâ, through the kindness of the religious king mChog-'aggyur-rgyalpo-khri-rgyal, father, mother [and] son, the three together, the head-sacrificer of the heroes, the smith Monti, [in brackets: did you see it?] erected 108 *mchod rten*; through [this] virtue may he be reborn at Potala!

Notes on the Tibetan text.

padme; as regards the writing of this word, now-a-days the *d* is generally written with the second syllable, and then the *d* and *m* form one compound letter. As will be seen in the plate, the *d* is here written with the first syllable, and thus the compound letter is avoided. The latter mode of writing I have always found in ancient carvings.

mchog 'aggyur rgyalpo, may not be part of the name of the king, but may stand to express the idea 'may he be elevated!'

khri rgyal, seems to be the proper name of the king; it means 'throne-king.'

dpā yonggyibdagpo; lit., the owner of the sacrifices of the heroes.

Monti, is not a Tibetan name, but may be Dard.

thongnga, which I put in brackets, seems to be an addition by another hand.

rtsa brgyad, in similar connections is always understood to mean 108, not 28, as the modern dialect has it.

don ldan maṇi, is a certain kind of *mchod rten*.

The inscription was left unfinished, but it was necessary to add only two more syllables to make it complete.

Notes on the English Translation.

This inscription is one of the ordinary type of Ladâkhî rock-inscriptions, and is a record of the erection of *mchod-rten*. Still, it would be of some historical interest, if it were possible to identify the name of the king mentioned in the inscription with one of the kings of the *rGyalrabs*. This, however, I find impossible, as neither a king mChog-gyur-rgyalpo-khri-rgyal, nor a king Khri-rgyal can be traced there. For this reason it is impossible to date the inscription approximately. But I believe we shall not be far wrong, if we say that it was probably carved after Inscription No. I., and before Inscription No. IV., which is placed below it (1440—1600 A. D.). It is possible that the king, given here, is one of the vassal-kings of the kings of Leh. The line of the Khri Sultans, for instance, often tried to shake off the sovereignty of the kings of Leh. Before they became Muhammadans, their title may have been Khri-rgyal. They had their residence at Kartse, not far from Mulbe. It is of some interest to see a smith in a high position, and in Inscription No. IV. also we find a smith among the nobility. It is possible that among the Dards the position of the smiths was not so low as it was among the Tibetans.

As regards my rendering of the well-known formula '*Om maṇi padme hūm!*' I have followed Dr. F. W. Thomas, who explains it as a vocative case of a female name Manipadmâ. The ordinary translation is 'Oh thou jewel in the lotus!'

INSCRIPTION No. III.

Position : To the right of No. I.

Text in Roman Transliteration.

ska 'athabs yin
rtsobola ysanpar

Text in Classical Orthography.

ākā thaḥs yin
ṛtsobos ysanpar [mdzodcig].

Translation.

[This] is a difficult way.
May the Lord hear [us]!

Notes on the Tibetan Text.

ska, instead of *āka*, is one of the many cases in which a *ḍ*, *ḥ*, or *ṛ* prefix assumes the pronunciation of *s* or *r*.

rtsobo, instead of *ṛtsobo*, is another example of the same kind.

This inscription also was left unfinished, but it was necessary to add only two more syllables.

Notes on the English Translation.

This short inscription refers evidently to Inscription No. I., which makes its date 1400—1440 A. D. In it is expressed the voice of the people with regard to the edict of king 'aBum-lde. The people were afraid that the god to whom the goat had been annually offered would be displeased, if it was withheld from him, and apparently wish to tell him that it was not their fault if the sacrifices were discontinued. This god is addressed by the title *ṛtsobo*, Lord. Of course, the sacrifices were resumed later.

INSCRIPTION No. IV.

Position : Below Inscription No. II.

Text in Roman Transliteration.

Om s[ba]sti dam sridla pad rgyud rgyalpo
rgyalmo co 'amir 'akhadum nyisgyi chab
srid rgyas 'aggyur cig lthonpo husen mir chos
don gru[b]pa yongyi bdagpo the gar 'agaripa (lnga yon 'adag gūruḥu yu lnga)
rtsig rbon ali mama so rnams ldancig (khanmo bis 'ajoms)
(man khang zhung sa yin) rtso cas kṛis rgyas cig.

Text in Classical Orthography.

Om sbasti; dam sridla pad brgyud rgyalpo
rgyalmo jo mir khatun nyiskeyi chab
srid rgyas 'aggyur cig; ḥlonpo husen mir, chos
don grubpa yongyi bdagpo the mgar 'agaripa (lnga yon bdag gūru bu ṛyu lnga)
rtsig dpon ali mahmad bsod rnams ldancig; (khanmo bis 'ajoms)
(man khang ṛzhung sala yin) ṛtso bcasla bkrashis rgyas shig.

Translation.

Om, happiness be to you! During [their] holy reign may the progeny of the king of the lotus-family and of the noble queen Mir Khatun become many! May the minister Husen Mir and the fulfiller of the meaning of religion, the sacrificer, 'aGaripa, the seal-smith, and the architect Mahmād bSod-rnams, prosper! May happiness spread over this assembly of lords!

In brackets : (apparently later additions) the five priests, the five turquoise-sons of the teacher; the wife of the Khan, Bīs-'ajoms; the *maṇi*-house is in the middle.

Notes on the Tibetan Text.

pad brgyud, the lotus-family. This is the name of the ancient Buddhist family of the Ladākhī Kings. The proper name of the particular king was 'aJam-dbyangs, who, after being defeated by the Baltis, was compelled to marry a Musulman lady, the daughter of Ali Mir.

co, instead of *jo*, either shows the influence of the Lhasa dialect, or it is an ordinary orthographical mistake.

'aMir 'akhadum is a case of not fully grasping a foreign name.

chab-srid, does not mean 'government' in Western Tibet, but 'progeny,' as I am informed. But I must add that since I read the Mulbe inscriptions, I have found other inscriptions in which the word *chab-srid* has to be translated by 'Government.'

lhonpo, instead of *blonpo*, is due to mispronunciation. The *h* after the *l* is due to such spellings as *lha* and *lho*, instead of the more correct *hla* and *hlo*.

the gar, is said to be a particular kind of smith. I believe of those who make seals (*thetse*). The compound formed of *thetse* and *mgarba* would be *the-mgar*.

guru, teacher. This is the first time that I have met with this Sanskrit word in the colloquial language of Ladākh.

rbon instead of *dpon*. The *d* prefix became an *r* prefix, as is often the case, and the *b* instead of *p* is an ordinary orthographical mistake.

Mama So-rnams. Mama is still the ordinary Ladākhī pronunciation of the name Mahmād. So-rnams is apparently the ancient careless pronunciation of the Tibetan name *bSod-rnams*. It is remarkable that the same personality possesses both Musalman names and Buddhist names.

khanmo, a daughter or wife of a Khan.

Bis 'ajoms. This name is said to occur still.

maṇi khang, house of *maṇi*-[stones]. This is a kind of *mchod-rten*.

ytso bcas, "assembly of Lords," or "the Lords together," may also be translated by "aristocracy."

kris for *ḅkrashis*, is a well-known abbreviation.

Notes on the English Translation.

The date of this inscription can be fixed with some certainty. The inscription contains in its first part a wedding congratulation, which was probably carved on the rock on the occasion of King aJam-dbyangs' marriage to Ali Mir's daughter rGyal-Khatun. We find similar wishes expressed in Ladākhī Songs Nos. XVIII. and XIX., *ante*, 1902. The Ladākhīs were defeated by the Baltis, and Ali Mir, the Balti general, compelled the Ladākhī king to marry his daughter. The wedding took place about in 1600 A. D. The name of the queen, Mir Khatun, represents a combination of the father's and the daughter's names. I am told by the natives, it is a general custom in Purig to add the father's name, or part of it, to the names of the children. In Ladākh proper, instead of the father's name, the name of the house is added.

THE CHUHRAS.¹

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[Under the title of "The Genealogies of Lal Beg," Sir Richard Temple, in his *Legends of the Panjab*, gave several *kursināmas* or so-called genealogies of the Chuhrās, but "after repeated enquiries extending over several years" he was unable to obtain more than these and 'some fragmentary tales related verbally.' The Rev. J. Youngson, D.D., of the Church of Scotland Mission at Sialkot, has, however, since 1891, been able to obtain not only an apparently complete *kursindma*, but also a complete version of the songs sung by the sweepers at weddings and so on. These he has translated, and thus the following pages contain a very full account of the caste, its observances and ritual. As pointed out by Sir R. Temple in his *Legends*, "the *kursināmas*, as a matter of fact, contain also their stories and their ritual, as much of them, at any rate, as they ever commit to paper." Dr. Youngson, however, has taken much of the material now published from a MS. which he found at the village of Kharoliān in the Sialkot District, and he was informed that another book existed at Gujranwālā, which he had not seen. Enquiry would probably result in the discovery of other MSS. Nothing has as yet been printed by the Chuhrās from these records, and fuller accounts of them would be of interest. — H. A. ROSE, *Superintendent of Ethnography, Panjab*.]

I. — CONSTITUTION OF THE TRIBE.

Origin and internal organisation.

I VENTURE to write about this tribe shortly, and with considerable diffidence, as contributing an uncertain quantity to the knowledge of the origin, manners, customs, and, if we may dignify it by the name, literature of this people. This small endeavour to add to the materials from which their story must be finally written, has been determined by a real interest in the people themselves, and terms of close intimacy with them. The Chuhrās of the Panjab, by whatever name they may be known elsewhere in India, are a people worthy of study, destined, as they probably are, on account of their hardy, patient, kindly nature, as well as their simple religion, to rise in the social scale, while they benefit by the opportunities which the British Government has brought them. I claim no value for the account that I give of them — that will be estimated by those who are qualified to judge. It may be of some interest; it may be useless. The writing of it has given me a better insight into their character and life.

1. Caste divisions.

In order to ascertain the names of the various divisions of the Chuhrās I thought the best plan was to invite a number of them to give me all available information. I seated them in my room in Sialkōt one day, conceiving that I had an opportunity to obtain the very best that could be had, for there were priests and genealogists among them. But I had reckoned without my host, for the very mention of tribal distinctions set them all by the ears. When, however, they had exhausted their first ardour, I was furnished with the following tribal names.

The original division, they said, was into Lûtê, Jhâe, and Tênggrê, the Lûtê being Manhās Rājput, wandering Dôgrās; the Jhâe, Dhâe or Sâhî being named from their founder, who, when a child, slept beside a hedgehog (*sêh*); and the Tênggrê being makers of winnowing sieves, living in the desert, and named Tênggrê on account of their pride. Besides the three original divisions, there are Gôriyê, so called from the fact that their founder was born in a tomb (*gôr*). They hail from Dehli. The founder was Shâh Jabân's son. He was also called Kanḍârâ, because he spoke harshly.

Next come Paṭhân, originally from Kâbul, in Akbar's time. There were three brothers, of whom Dhagānā was the eldest. They entered the country as *faqîrs*, or *pîrs*. Gil; from Chakrārî in Gujranwālā. A tree sheltered the first of the name in a time of rain. Bhaṭṭî; from the Bâr in Gujranwālā, Pinḍî Bhaṭṭiān, Dullâ being their chief. Sahôtrê; in Akbar's time Sahôtrâ was thrown to the tigers, but the tigers did not injure him. Soēnt Bhunniār; descendants of Rājâ Karn, the Brâhman who gave away 1½ maunds of gold every day before he ate his food.

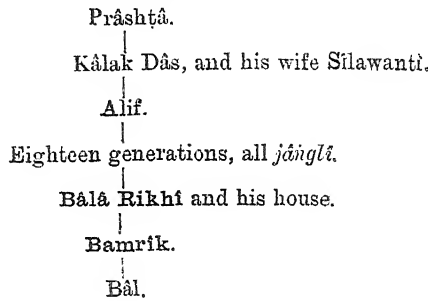
¹ [The great interest in this article is the light it throws on the religious notions of the Lâl Bêgi Mehtars — vide Vol. I., *Legends of the Panjab*, the section on "the Genealogies of Lâl Bêg." — ED.]

Then follow Laddar, Khôkar, Khônjê, Kaliânê, Rattî, Maṭhî, Bûrî, Mômê (in Illâqah Mômâ near Gôndhal), Hauns, Chapriban (in Khâk beyond Lahore, makers of wicker-work), Ghussûr, Balhîm, Labantê, Nahîr.

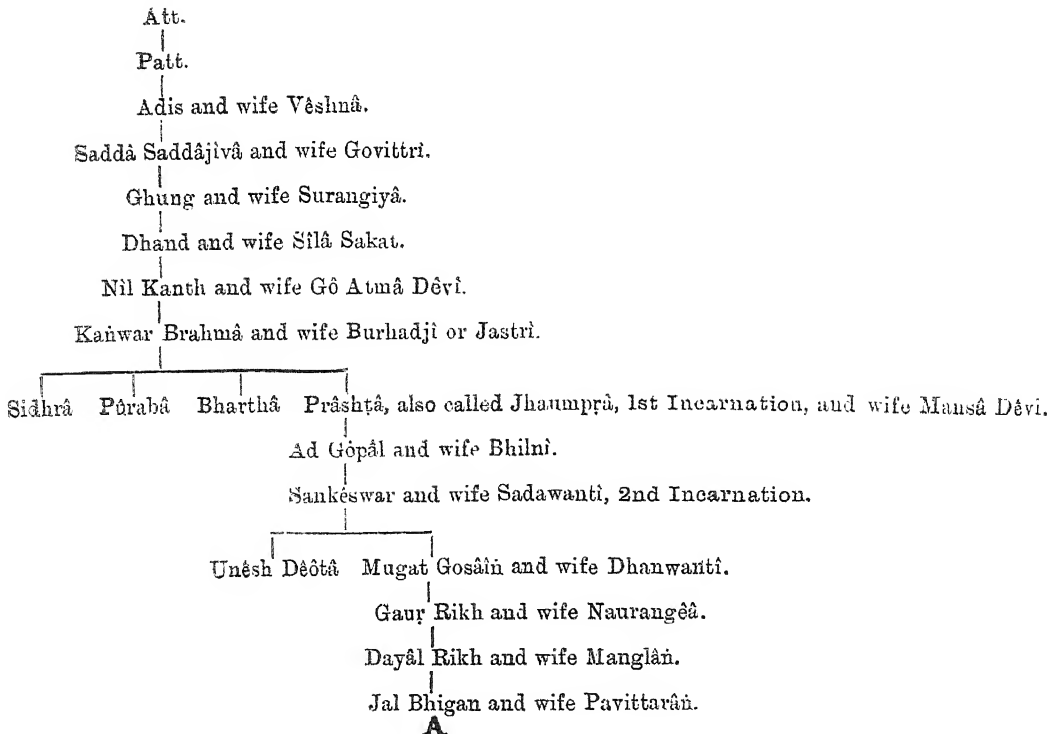
The Dûm, the Chuhrâ, the Mirâsî, the Mâchchî, the Jhîwar, and the Changar, are all of the same origin. They claim to be indigenous in the Siâlkôṭ District, at least as far as the older divisions are concerned.

In the time of the Pânḍavas and Kairavas there were four sons of Kaiwar Brahmâ, *viz.*, Pârabâ, Pârthâ, Siddhrâ, and Prâshtâ, the last being also called Jhaumprâ, from living in a jungle. There are other names applied to him and to his successors, such as Ghuṅgur Bêg, Ail Malûk, Lâl Bêg, Pîr Chhôtâ, Bâlmîk, Bâlâ. The following genealogical tree was given, but I presume it is a very uncertain one:—

A Genealogy.



Another Genealogy or Kursinâma.



A

Angash Dêôtâ and wife Satwantî.

Agganwar and wife Asnâ.

Sankh Pat or Santôkh and wife Jâss Vantî, 3rd Incarnation.

Bâlâ Rikhî and wife Shâm Rûp, 4th Incarnation.

Pîr Bamrik and wife Râjwantî, 5th Incarnation.

Ball and wife Nau Chandrân.

Iswar Bâlâ and wife Mansâ, 6th Incarnation.

Bâlmîk and wife Mahên, 7th Incarnation.

Ud Rikh Budh Rikh and wife Salikân.

Mârwar Didârî and wife Dayâlî.

Nûr Didârî and wife Asâwantî.

Shâm Surandâ and wife Surgân, 8th Incarnation.

Shâm Barbarî and wife Lachhmî.

Srî Rang Shâm and wife Râjwantî.

Sati and wife Sâlô.

Shâh Safâ and wife Sâvân.

Arjân and wife Arfân.

Pîr Sâval and wife Jâfarân.

Âsâ and wife Janatân Qâsâ.

Ahir Malûk and wife Sikiâwattî.

Ghuṅgar Bêg and wife Nâsarân.

Bâz Bêg and wife Sadiqân.

Barêhhî Bêg and wife Varsân.

Lâl Bêg and wife Satilân, 9th Incarnation.

Bâlâ Sher (also called Pîr Jhôtâ, the wrestler) and wife Amôlikân, 10th Incarnation.

Sadâ Bâlâ Lâl Khân and wife Roshanân.

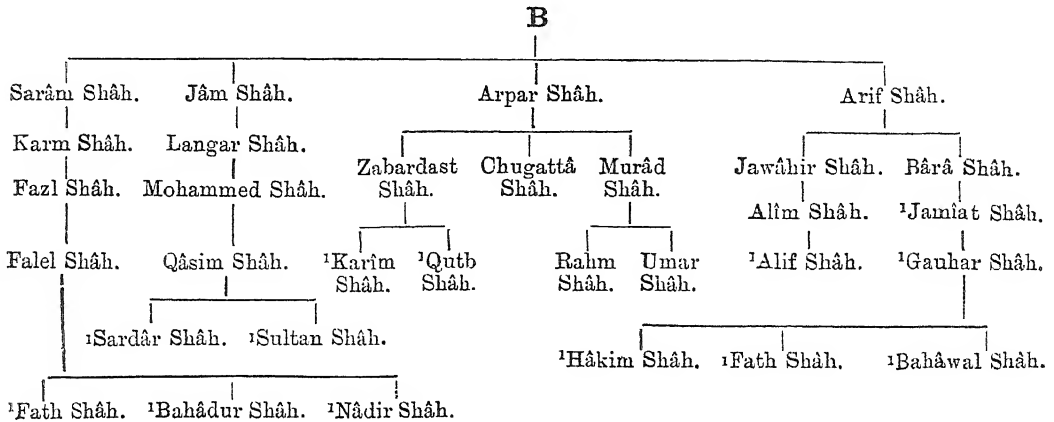
Pîr Dhagânâ and wife Nûr Divânî.

Shâh Sûrâ and wife Gussân.

Mahî Shâh. Dargâhî Shâh. Shâh Akhlâs and wife Lachhmî.

Ghasîâ Shâh. Yârâ Shâh. Sêvâ Shâh and wife Sarsi.

B



Bālā is a name given to the leaders. Another genealogy appears in the religious service.

The Gil will not eat *batūān*, the egg-plant (*bhatā bart*): the Lūtē do not eat hare or rabbit: the Kanarē (?) abstain from cloves: the Sahōtrē refuse to look on a tiger; at marriages, however, they make the image of a tiger which the women worship: the Bhaṭṭi will not sit on a bench of boards or bricks: no Chuhrā will eat *sēh*, or hedgehog.

2. Governing body.

There representative assembly, or governing body, is the *Painch*, *Panch*, *Panchāyat*, the members of which are chosen by the people, and the head of which, *i.e.*, the *Pir Panch*, or *Sar Panch*, is selected by the other members. I have heard them speak of a *kharpanch* too, *i.e.*, the most troublesome member of the *panch*! The office of the *pīr panch* is held permanently, and is even in some cases hereditary. If the *pīr* is unable to preside at the meetings his place may be taken by a *sarbarāh*, or substitute, for the time being. The *painch* settles disputes of all sorts, having to interfere especially in matters of marriage and divorce; it also looks after the poor. It punishes offenders by excommunication, *hukka pānī band*, and also by imposing fines of 20, 40, 100 rupees, or even more. The punishment of excommunication, of being *barādarī sē judā*, is a heavy one, pointing to the fact that the people, valuing so highly the opinion of their fellow-men, are amenable to the rules of their society by reason of sanctions affecting their standing in the society. All over the Panjāb the dearest thing to a Panjābī is his *'izzat*, *i.e.*, the estimation in which he is held by his fellows.

3. Rules of inter-marriage.

They do not marry within their own section, but they take wives from all the other divisions. Marriage with a wife's sister is permitted after the death of the wife. Marriage with the wife's mother, or wife's aunt, is not allowed. Two wives are allowed; the former of whom is considered the head, and has peculiar rights and privileges. The wives live together in the same house. Marriage takes place when the girl is about 7 or 8, and even 5 years of age.

Marriages are arranged by the *nāi* (barber), the *chimbā* (washerman), and the *mīrāsī* (village bard and genealogist). The consent of the parents is necessary in all cases, except when the woman is a widow, or independent of her parents. Girls are never asked whom they will marry, or if they are willing to marry. They would not give an expression of their wishes, as they say, *sharm kē mārē*, for shame. There is no freedom of choice in the case of young persons marrying.

A price is paid by the bridegroom's family, the amount of it being settled by the two contracting parties. It becomes the bridegroom's property after marriage. An engagement to marry may be broken off in the case of a defect or blemish in either the man or the woman, and divorce may be

¹ Present representatives.

obtained after marriage by a regular "writing of divorcement." Divorced wives marry again. Children of different mothers inherit on equal terms, and all assume the father's section.

Widows remarry, but they have no price. The widow of an elder brother may marry a younger brother, and the widow of a younger brother may marry an elder brother. A widow marrying out of her husband's family takes her children with her.

II. — DOMESTIC CEREMONIES.

Birth and pregnancy.

In accouchement the woman sits, with one woman on each side of her, and one behind her. The *dāī*, or midwife, sits in front. No seat is used. When the child is born, the midwife places her head on the stomach of the mother to press out the blood, and with her feet and hands presses, *dabātī*, the whole body. The *dāī* and women relations attend during and after confinement.

As an expression of joy at the birth of a child a string of *shīrīn*, or acacia leaves, is hung across the door. Green symbolises joy and blessing, *mubārakbādī*. The leaves of the *akk*, a plant with poisonous milky juice, are thrown on the house to keep away evil spirits. If the child is a boy, born after two girls, they put the boy in a cloth, which they tie at both ends as a sort of cradle, and then they lift the child through the roof, while the nurse says:— *Trikhal kī dhār ā gāī*, i. e., 'the third time thrives.' *Gur* is given to the friends, and ten days after that a dinner, to which the relatives are invited. At the end of 21 days the mother is over her separation, and resumes cooking.

Adoption.

Adoption of children is common, but with no special ceremonies.

Betrothal.

When a betrothal takes place, the *lāgī*, the marriage functionary and go-between, goes to the house of the boy's parents, taking with him sugar and dates for the inmates. He states the purpose of his visit, and there is placed before him five or ten, or more, rupees, of which he takes *one* and goes. If the people are very poor they intimate to the *lāgī* how much he should take out of the heap. Returning to the house of the girl's parents he makes his report, describing the boy, his prospects, circumstances, and so on.

A *lāgī* now goes from the boy's residence, carrying clothes and jewels for the girl. He himself is presented with a turban (*pagṛī*) and songs are sung by the womankind. The binding portion of the ceremonies is where the turban is given to the *lāgī* before witnesses.

In two, three, four, or five years, the girl's parents send the *lāgī* to say that it is time for the marriage. If the parents of the boy find it convenient, they declare that they are ready, and instruct the *lāgī* to ask the other house to send *nishān*, *bhōchā*, *bahōṛā*, which is a present of three garments, one to the *mirāsī*, one to the *nāī*, and the third to the *Chuhṛā* who lights the fire. There is *gur* also in the basket containing the clothes, and this is distributed to the singing girls and others. The *lāgī* receives a rupee or two, and goes back with the news that the *bhōchā* has been accepted. Then a *trēwar*, a present of seven garments, is prepared, and sent from the girl's residence, a white *phulkārī* (embroidered shawl), a *chōb* or *chop* (a red cotton shawl with a silk embroidered edge), a *chōli* (bodice), a *kurtā* (jacket), a *darīāī* (narrow silk cloth), a *lungī* or *sāya* (a check cloth or petticoat), two *pagṛīs* (turbans) and one *chādar* (sheet or shawl). The jacket has a gold button, *bīṛā*, and three silver ones called *allīān*, and *gōṭā*, or gold and silver lace, with the figure of a man embroidered on the right breast or shoulder. This present is sent to the boy's residence, where the garments are spread out on a bed to give the inmates and friends an opportunity of seeing them. The *lāgī* takes with him also *gur*, *pōtāssē* (sweets), and a rupee as *rōpnā*, which he gives to the bridegroom. This *rōpnā* may be seven dried dates, and other things. The boy's hands are dyed with *mainḍī* (henna) to signify joy. Again rupees are placed before the *lāgī*, of which he takes as many as he has been instructed to take. He then says that such and such a day has been fixed for the wedding,

and goes back to tell the bride's friends that the day is appointed. On this occasion songs are sung. The following are some of them :—

Marriage Songs.

The sister sings.

*Ghōrī tērī vē, mallā, sōhnī,
Sōhnī bandī kāṭhīān dē nāl,
Kāṭhī qhēr tē hajār.
Main manēhārī, bahinī dēā surjñā.
Surjñā, vich vich bāgān dē jāij āwē,
Jhuldēān sēhrēān dē nāl,
Bajdēān bājēān dē nāl,
Shahr nawābān dē ghar dhuknā :
Dhuknā vē amīrān dī tērī chāl,
Barkhurdārān dā tērā baiṭhnā.*

*Chērā tērā vē, mallā, sōhnā,
Sōhnā bandī kalgēān dē nāl,
Kalgī qhēr tē hajār.
Main manēhārī vē, bahinī dēā surjñā.
Surjñā, vich vich bāgān dē jāij āwē,
Jhuldēān sēhrēān dē nāl,
Bajdēān bājēān dē nāl,
Main manēhārī vē bahinī dēā surjñā.*

*Vālē tērē vē, mallā, sōhnē,
Sōhnē bandē sabzēān dē nāl,
Sabzē qhēr tē hajār,
Main manēhārī vē bahinī dēā surjñā.
Surjñān, vich vich bāgān dē tussī āū,
Chōṭ nigārēān dē nāl,
Jhuldēān sēhrēān dē nāl,
Main manēhārī vē bahinī dēā surjñā.
Shahr nawābān dē ghar dhuknā,
Dhuknā vē amīrān dī tērī chāl,
Bādshāh jehēā tērā baiṭhnā.*

Your mare is beautiful, beloved,
Beautiful with cushions,
Thousands of cushions.
I am a sacrifice to you, my sister's friend.
The procession has entered the gardens, friend,
With waving garlands as crowns,
With beating drums.
You come to the house of nobles.
Your gait is princely,
Your seat is graceful.

Your turban is beautiful, beloved,
Beautiful with plumes,
Thousands of plumes.
I am a sacrifice to you, my sister's friend,
Friend, the procession enters the gardens,
With waving garlands,
With the beat of drums.
I am a sacrifice to you, my sister's friend.

Your earrings are beautiful, beloved,
Beautiful with green drops,
Thousands of jewel drops.
I am a sacrifice to you, my sister's friend.
Come into the gardens, beloved,
With the beat of drums,
With the waving of garlands.
I am a sacrifice to you, my sister's friend.
You come to the house of nobles.
Your gait is that of princes,
Your seat is kingly.

The mother sings.

*Ghōrī tērī vē, mallā, sōhnī,
Jārī mōṭīān dē nāl,
Mōṭī qhēr tē hajār.
Main balhiārī, mā dēā surjñā, &c.*

*Hariā, Hariā, gāvīyēn.
Hariāwālā bannā hē.
Kis ghar Hariā gāvīyēn ?
Kis dhang viāh hē ?
Būp ghar Hariā gāvīyēn,
Vir dā dhang viāh hē.
Hariān chugan lavērīān.
Duāh vadhērā dēhn hē.
Ghunḍā khōl, bulākān-wālīē.
Khōl bulākān-wālīē.
Chērēwālā arz karē.
Ghunḍā khōl, bulākān-wālīē.
Khōl, bulākān-wālīē.*

Your mare is beautiful, beloved,
With set pearls.
Thousands of pearls.
I am devoted to you, the mother's friend.

Let us sing Hariā, Hariā.
The bridegroom is handsome.
In whose house shall we sing Hariā ?
Whose marriage is to be celebrated ?
We will sing Hariā, in the father's house.
It is our brother's marriage.
The cows graze on the green grass.
They give plenty of milk.
Untie the knot of your veil, nose-ringed lady.
Unloose it, nose-ringed lady.
The bridegroom entreats you.
Open your veil, nose-ringed lady,
Open it, nose-ringed lady.

They sing for the bride.

*Aj mēre lāl nē āvāṅgā,
Buhā puṭ gaḷi vich lāvān.
Puṭ gaḷi vich lāvān.
Hīre nī, hūnj gaḷiān dā kūrā;
Hūnj gaḷiān dā kūrā.*

My bridegroom comes to-day.
Take off the gate and put it in the lane.
Take it out, and put it in the lane.
Like Hīr I would sweep the lanes of dust;
Sweep the lanes.

They sing for the bridegroom.

*Jadōn gharē āvāṅgā,
Ōdōn pāṭi sōnē dā chūrā;
Pāṭi sōnē dā chūrā.
Hīre nī, hūnj gaḷiān dīān thīkarīān;
Hūnj gaḷiān dīān thīkarīān,*

*Jadōn gharē āvāṅgā,
Ōdōn pāṭi tūi laung tavīṭiān:
Pāṭi tūi laung tavīṭiān.
Gōrī vē kahin pajjarkē āi hōn;
Pahin pajjarkē āi hōn.*

*Mukhōn tūi bōlā kyūn nahīn?
Mukhōn bōl, bandī deā sāiān:
Bōl, bandī deā sāiān;
Terīān vē Allāh nē pūrīān pāiyān;
Maulē nē pūrīān pēiān,
Karāi gōbī gōbī main.
Maṅg tērī, Pārṇā, vē,
Māpē hōngē damān dē lōbī.*

When I come home,
Put gold bracelets on thy wrists;
Put on golden bracelets.
Like Hīr I would sweep the potsherd from the lanes;
Sweep the lanes clean of potsherds.

When I come home
Then put on your nose and forehead jewels:
Put on nose and forehead jewels.
You are come well dressed;
You have come well dressed.

Why do you not speak!
Speak, your handmaid's friend:
Speak, O handmaid's friend.
God has blessed you;
God has fulfilled your desires.
I say *gōbī, gōbī* (to unite the songs).
I am your bride, O Pūrān,
My parents are avaricious.

Eight or nine days before the wedding they have what they call *mālī panā*, that is, they take *ghunḡiān*, wheat roasted in the husk, to the quantity of five or six *parōpī*, which they put in the boy's lap. This he distributes with *gur* to his friends of the same age as he is seated on a basket. Wheat is distributed to the other friends, perhaps as much as four or five maunds, with *gur*. The boy is anointed with oil as many times as there are days before the marriage:—

The friends sing.

*Māiān paindīān lārē nū,
Allāh dīān vadhāiyān.
Allāh dīān vadhāiyān.
Pīrān dīān vadhāiyān.
Charḥ jīvīn vē, charḥ jīvīn.
Sarḥ suhāgan deā pāiān
Vē lārī deā sāiyān.
Ā, mallā, pāo māiān
Terīān nāiyān dē man chāh.
Chīrēwālē dīān vēlān dēndī mān:
Vēlān dēndī sū mān:
Chīrēwālē dē sagan mannāndī mān,
Sagan mannāndī mān:
Vēlān dēndī sū mān.*

While the bridegroom is being anointed,
May God bless him.
May God bless him.
May the priests bless him.
May no misfortune befall you as you ride.
May the master of the beautiful
Bride live long
Come, beloved, we will anoint you.
Make happy the barbers.
The mother of the bridegroom gives gifts:
The mother gives gifts:
The mother of the bridegroom seeks good auspices,
Good auspices she seeks:
The mother gives gifts.

It is the *nāī* that anoints the bridegroom to make him sweet. The ointment is made of the flour of wheat and barley, *kachur* (a drug), *khardal* (white mustard), *chaihaḷ charīḷā* (a scent), and oil. This preparation is called *baṭnā*.

When the boy is taken off the basket they bind a *ginnā* (ornament) or *kagnā* (bracelet) on his wrist, which consists of an iron ring, a cowrie, and a *manka* (string) of *kach* (glass) beads. They put a knife into his hand at the same time. All this is to keep off the evil spirits. The same operation is performed on the girl by her friends; only she puts on a *kagnā* (wrist ornament) or *chāṛī* (bracelet) of iron, instead of taking a knife in her hand.

Betrothal takes place at any time from five years of age and upward, the consent of the parents only being necessary. If the betrothal is cancelled, the *puinch* arranges the amount to be repaid, and recovers it.

When the wedding day approaches, a big dinner is given in the boy's home on a Wednesday, the entertainment extending to Thursday morning. This is called *mēl*.

The *bharjū*, or other relative, with his wife, goes to the well for a jar of water, which they carry between them. With this water the *nāi* washes the bridegroom on a basket. His hair is washed with buttermilk and oil. Seven *chopnāis*, unburnt earthen plates, are placed before him. These he breaks with his feet. His uncle on the mother's side gives him a cow, &c., and the bride's uncle gives the same to her. The bridegroom puts on his new clothes, the old ones being appropriated by the *nāi*.

The uncles sing.

*Pahin kaprē, mallā vē, pahin kaprē,
Térē jānj sawlḷē aprē.
Pahin lungiān, mallā vē, pahin lungiān.
Térīān sabbē murād in punnān.
Térīān sabbē murādān punnān.
Pahin lāché, mallā vē, pahin lāché.
Térā kāj savāran chāché, &c.
Chapḥ ghōṛī, mallā vē, chapḥ ghōṛī.
Térē nāi bharāvān dī jōṛī.*

Dress, beloved, dress,
That your marriage party may arrive early.
Put on your turban, beloved, put it on
May all your wishes be gratified.
May all your desires be gratified.
Gird yourself, beloved, gird yourself.
Your uncles will grace the marriage.
Mount your mare, beloved, mount your mare.
With you are your two brothers.

The bridegroom's sister sings and gives him his clothes.

The bridegroom's sister sings.

*Mérē ammā bābē jāyā.
Tainū chapḥiyā rūp savāyā.
Tū pahin, main mul dēnān.
Bāhō uchche, mā té péō nū puchhkē.
Chapḥ ghōṛīyē, térs nāi bharāvān dī jōṛīyē.
Mallā, nikkā nikkā sūt
Bahin katiyā vē mallā.
Nikkā, nikka sūt
Térē paggē āyā rūp.
Māu thōk unāyā.
Tū pahin, main mul dēnān.
Tu pahin layā vē,
Mérē ammā bābē jāyā.
Tainū chapḥiyā rūp savāyā.*

*Wē dal kaṅgnā vē !
Vē tūn kēhṛē dēsōn āsōn ?
Kēsar sōhnā vē !
Nāi ragay kaṭōrē pōsōn.*

My own brother, my parents' child,
Your handsome appearance is enhanced.
Dress yourself, I will pay for the dress.
Seat yourself with leave of father and mother.
Mount your mare, with your two brothers.
Beloved, fine threads spun by your sister
Have made your turban beautiful.
With fine thread,
Your turban is beautiful.
My mother had it woven,
Put it on, I will pay.
You have put it on,
Son of my father and mother,
How beautiful you look.

O Saffron, Saffron!
Where have you come from?
O Saffron, beautiful Saffron!
The barber prepared you in the cup.

Vé đal kangná vé!
Tú té Púrâb đésôn átsôn.
Vé đal kangná vé!
Vé tú kis kis paggê láchôn?
Tú Yusaf paggê láchôn.
Vé đal kangná vé,
Tú Dáđđé paggê láchôn,
Vé đal kangná vé,
Phir lokân nân vartáchôn,
Vé đal kangná vé.

O Saffron, Saffron!
 You come from the East.
 O Saffron, Saffron!
 Whose turban did you first adorn?
 It was Joseph's.
 O Saffron, Saffron!
 It was David's.
 O Saffron, Saffron!
 Now it is of the common people.
 O Saffron, Saffron!

They dress him on a rug after his bath; the *sáfá* or turban is placed on his head, over which they throw the *sehrá*, or garland of flowers. They sprinkle saffron on his clothes.

A tray is put down with a rupee in it, representing 101 rupees. On the rupee *gur* is spread, while they say, "*Jagat parván supri sô dharm, Ikótr sau rupaiâ ghar dá*; According to the custom which binds us like religion, We lay before you 101 rupees of our own house."

Then into the tray is put the *tamból*, *nêundrá*, i.e., the contribution given by wedding guests to defray the expenses of the festival. At each succeeding marriage one rupee more is given, or the same sum is given each time, if it is so arranged. *Nêundrá* is given in the girl's home as well. This custom of giving at each other's wedding is a very binding one. Whoever receives *nêundrá* from his guests must pay back in *nêundrá* one and half or double the amount at their wedding feasts.

The party now gets ready to go to the bride's home. The bridegroom is seated on a mare, or, if poor, he goes on foot. He is accompanied by the *sarbâhlâ*, or bridegroom's friend, generally seated behind him on the same animal. On their way they give a rupee to the head men of the villages they pass. This is for the poor. Fireworks blaze as they proceed, while the drums and other noisy instruments of music announce the coming of the bridegroom, who sits under a paper umbrella, or canopy, which has been made by the fireworks man. This last-named individual gets money also on the way — a rupee or so. As they approach the bride's village the women and girls come out, singing, to surround the whole party with a cotton thread, as if they had made prisoners of them all.

The village women sing.

Á đhuk vé,
Téré đhukné dá véđá.
Tú á đhuk vé.
Máo janké na chatáchôn,
Póándá val sutáchôn.
Tú á đhuk vé, &c.

Come,
 It is time for you to approach.
 Come,
 Your mother did not lick you when you were born,
 She threw you away at her feet.
 Come, &c.

To the barber they sing.

Hantrá láchôn vé,
Náiyá lácháchá.
Tainú damm dúúyá vé,
Kauré Sháh kólôn!
Á đhuk vé.
Téré đhukné dá véđá:
Tú á đhuk vé.
Phul, mérié phuliáré,
Sajjan milan piyáré.
Phul, mérié, đhréké,
Sajjan milan óchéché.

You have brought him late,
 Covetous barber (because you are not well fed).
 We will get you money,
 From our Banker Kaurá.
 Come.
 It is time for you to come:
 Come.
 Flower, my orchard,
 When friends meet.
 Flower, my *đhrék*,
 When our friends meet by appointment.

*Hār nā āśōñ,
Siyāl nā āśōñ,
Āśōñ sāwan ruttē,
Sāwan mīsh diāñ
Pahn phūārāñ.
Vadd vadd khāndī guttī.
Uttē nahīñōñ pāmbrī :
Tērī pairī nahīñōñ juttī,
Bahīn dī lāvēñōñ pāmbrī,
Bhanījē dī lāvēñōñ juttī.*

*Kāman pāniyāñ kōthē tē charkhē,
Sīlāñ māngdīñ rānglē charkhē,
Dēh vē kanaiyā : tērī māñ uddaḷ gaiyā.
Main tērē kāman pāniyāñ :
Kāman pāniyāñ javāñ dī kasārī,
Traē gaz muchāñ tē nau gaz dāphī.
Main tērē kāman pāniyāñ.
Rāñ Bēgam dēā jāyā,
Aundē dē sagan mānāñyāñ.*

You did not come in spring,
Nor in winter.
You came in the rainy season,
In July and August.
There are showers.
The mosquitoes bite us.
You have no shawl:
You have no shoes.
You should have brought your sister's shawl,
And your brother-in-law's shoes.

I go on the roof and put omens on you.
Sisters-in-law ask for coloured spinning wheels.
Give something : your mother has run away.
I put omens on you :
I put omens of husks of barley.
Three yards mustaches and nine yards of beard.
I put omens for you.
Son of Rāñ Bēgam,
I observe auspicious omens at your arrival.

Meantime the bride has been dressed, and songs have been sung by her friends.

The bride's friends sing.

*Bōl nī mērī bōl kanaiyā ! Bōldī kyāñ nahīñ ?
Ant piyārī ! Bōldī kyāñ nahīñ ?
Kanaiyā sōē sōē jhāt jāgdī.
Apnē vīr kōlōñ kujh māngdī.
Dharmī bāp kōlōñ kujh māngdī,
Bōlnī mērī, &c.*

*Ais vėlē kaun jāgē ?
Vē Rāja, dharmē dā vėlā.
Ais vėlē bābul jāgē.
Vē Rājā, Dharmē dā vėlā.
Chūpā vī dēndā.
Tē bēyā vī dēndā.
Kupar dān karēndā.*

*Ais vėlē kaun ? &c.
Ais vėlē mānā jāgē.
Vē Rāja, dharmē dā vėlā.
Gavāñ vī dēndā.
Tē māiyāñ vī dēndā.
Palang pīrē dā dān karēndā.
Ais vėlē, &c.*

Speak, my daughter! why don't you speak?
My darling child! why don't you speak?
The girl now awakes.
She asks something from her brother.
She asks something from her generous father.
Speak, my daughter, &c.

Who will awake at this time?
O Rāja (father) this is the time for gifts.
Let the father awake now.
O Rāja, this is the time for gifts.
He gives bracelets,
He gives golden buttons,
He gives a gift of clothes.

Who will awake, &c.
The mother's brother now rises,
O Rāja, this is the time for gifts.
He gives cows.
He gives buffaloes.
He gives a bedstead and a chair.
At this time, &c.

Having arrived at the village they rest in a garden, or go to the *dārā*, or traveller's rest-house, while dinner is being prepared. A large tray is brought out (*changēr lāl*) with sugar in it. The *lāgīs* put some into the bridegroom's mouth, the rest being divided among the guests. The *sarbāhlā*, or bridegroom's friend, and the others prepare to go to the bride's house with the beating of drums. The two parties meet and salute one another. The bride's father gives a cow or a buffalo, but if he is poor he gives a rupee, which the *mirāsī*, or village bard, gets. Nearing the house they find the

way obstructed by a stick (*kuddan*) placed across the path by the *mehtars*, or *ág bálnéwálé*, fire-lighters. They must be paid a rupee before the party can proceed. They reach another gate formed by a red cloth held by women. This is *chunní*. The bride's sister receives a rupee at this stage. The *máchí*, or *jhíwar* (water-carrier) brings a vessel of water, and says, "*Méré kumb dá lág deo*, Give the price of my earthen water jar." He also receives a rupee.

The marriage party now dine, while the women sing.

The women of the marriage party sing.

Haské bulá, dil hógayá razá.
Sáqáá pardésíán dá rákhá áé Khudá.
Zara haské bulá, dil hó gagá razá.
Phólkí bajá, zara haské bulá,
Jhátthé maujé sáqáá paindí áé balá.
Suché suché maujé vé shitáb mangá.
Zara haské bulá, &c.
Chándí dá chhallá sáqáá paindí hai balá.
Sóné dá chhallá vé shitáb mangá.
Zara haské bulá, &c.
Kaná dí mání vé tú méré val pá.
Javán dí mání vé tú mán val pá.
Zara haské bulá, &c.
Léke gharótá vé main pání val já.
Gááí péyá váháná dil hó gayá razá.
Zara haské bulá, &c.
Pání bhariyá chhétí méré ghará té uphá ;
Dér lagí mainú gáí dendia péi mán.
Zara haské bulá, &c.
Gádhé uttón utarké té jōpá pairí pá.
Ghará méré chukké té sir té taká.
Zara haské bulá, &c.
Golí hán main téri, méré jándá Khudá.
Té mápé méré ápé payé karangé nakáh.
Zara haské bulá, &c.
Pání ghar lé jándí téri rôtí ví paká,
Rótí óí kháké mīl karangé saláh,
Zara haské bulá, dil hógayá razá,
Lókán bé samajhán dí kí jáné balá.

Laughing call me, my heart agrees.
 God is ever the protector of us strangers.
Chorus. Laughing call me, my heart agrees.
 Beat the drums, and laughing call me.
 I will not wear shoes with false gold thread.
 Bring me quickly shoes with real gold thread.
Chorus. Laughing call me, &c.
 I will not wear a silver ring,
 Send instantly for a gold ring.
Chorus. Laughing call me, &c.
 Give me 200 measures of wheat.
 But give 200 measures of barley to your mother.
Chorus. Laughing call me, &c.
 Taking a pitcher I go to the water.
 You drive the wheel—my heart is glad.
Chorus. Laughing call me, &c.
 Quickly I have filled my jar; help me to lift it;
 I am late, my mother will scold me.
Chorus. Laughing call me, &c.
 Coming off the seat put on your shoes.
 Lift my pitcher and put it on my head.
Chorus. Laughing call me, &c.
 I am yours, God knows this.
 My parents will marry me to you.
Chorus. Laughing call me, &c.
 Taking the water home, I will cook your dinner.
 After dinner we will sit and plan.
Chorus. Laughing call me, &c.
 A plague on people who do not understand.

While the party dines outside, the *lárá* (bridegroom) and the *sarbáhlá* (friend) go inside the house. A *chhánaní*, a sort of sieve for cleaning flour or wheat, is placed over the door with a light burning in it. The bridegroom strikes this with a sword or knife seven times, knocking it down, light and all, with the seventh stroke. The *sarbáhlá*, or bride's friend, comes with a handful of oil and *guy* which she holds firmly, while the other girls tell the bridegroom to open the hand with his little finger. This he tries to do, but the *sarbáhlá* advises him to use his thumb and press more forcibly. When her hand is opened, she rubs the bridegroom's face with the mixture. The young lady also spits rice in his face—*phurkrá*. The bridegroom is then drawn into an inner room by means of a pair of trousers (*pájúma*) twisted round his neck. He has to give the girls a rupee before they let him go. They place a small tent made of reeds (*ghéróbérí*) like a tripod, on a *píri* (stool), and in it *kujáán* (small lamps and vessels) made of dough. One of these is lit, and the bridegroom is asked to put cloves into the little *kujáán*.

The girls sing.

*Térân laungân dâ kî karîyé.
Térî mân nû gahné dharîyé,
Uttôn laung ví pûré karîyé.
Ukhî lavá ré, bábul,
Ukhî lavá.
Ávégâ dâmád térâ,
Dhâîn chharégâ.*

What are we to do for your cloves (jewels)?
Let us mortgage your mother,
And so obtain cloves.
Get a mortar made, father,
Get a mortar made.
When your son-in-law comes,
He will clean rice.

They then take a tray and put it on a cup (*kaṭōrá*). This they call *tīlkan*. All the girls press down the tray on the cup with their hands one above another, telling the bridegroom to lift it up. He tries to do so but cannot, and the *sarbáhlá* with his foot overturns it. This is the signal for the girls to give *gáli* (abuse) to the *sarbáhlá*: they pull his hair, slap him, push him about, and generally ill-treat him until the bridegroom at his cries for help asks them to desist.

The girls sing.

*Lárâ áyâ kammân nû.
Sarbáhlâ áyâ ammâ nû.*

The bridegroom has come for his wife.
The bridegroom's friend for his mother.

They deny having beaten him, and treat them both to sweets (*laḍdâ* and *parâkrîân*) and sugar, which they call *béjwârî* or *hâjirî*. The bride is now admitted and seated. They throw bits of cotton wool on her, which he picks off. He takes off her troubles, as it were. They throw them on him also.

The girls sing.

*Khéd, mallâ, gur rôrîân.
Térî mân díân gallân maṇṇîân.
Khéd, mallâ, khudakné,
Térî mâ dé bhanné chulné.
Khédégâ, khadégâ,
Sâḥîân parchâéngâ.
Kauḍî kauḍî churandôn vé,
Sâḥîân parchândôn vé.
Kauḍî dí tauḥîg nahîñ.
Kanjriân dí rît nahîñ.*

Play, beloved, with balls of sugar,
We will pinch your mother's cheeks.
Play, dear, with your toys,
We will break your mother's legs.
He will play, he will cause to play,
And please his sisters-in-law.
You should have stolen cowries.
And given something to your sisters-in-law.
You haven't even a cowry.
We do not allow the custom of dancing girls here.

He walks seven times round the bride, and the bride seven times round him. He lays his head on hers, and she hers on him, after which she kicks him on the back. The others follow suit. It goes hard with the unhappy bridegroom then. They seize his *châdar* (shawl), and tie two pice in it. The bride then fastens it tightly round his neck, meaning by this that he is captured and is *haḷḷan jôgâ nahîñ* (unable to move).

The bridegroom sings.

*Mân khatângâ, tûñ khâîn,
Méñ galôn paṭkâ lahîñ.*

I will earn money, and feed you.
Remove the shawl from my neck.

She takes it off, but they tie it to the bride's shawl (*ganḍ chattrâvâ*), meaning that they are now one.

The girl is bathed, the barber's wife, *nâîn*, braids her hair, then she sits on a *tôkrâ*, basket, under which is a light. Two pice are placed under her feet. The one that gives the bath gets the pice.

The uncle gives the girl a cow, &c. Of the earth wetted with the water of the bath some is thrown to the ceiling. The mother (*khārā langāī*) passes before the girl seven times a large basket made of reeds.

The bride's mother sings.

*Khārā chittar machittar,
Khārā aḍḍiyā.
Khārē tōn utār,
Māmmā vaḍḍhiyā.*

The basket is of divers colours,
And I sit on the basket.
Take me off the basket,
Great uncle.

The girl is taken away, and the bridegroom gives the barber's wife a rupee.

The *lāgī* is now sent to bring the clothes that the bridegroom has brought for the bride. Jewels also he brings, and she is fully dressed. These jewels are various — for the nose, *bulāk, laung, nath*; ear, *ḍanḍān, pattar, chauṅkē, bālē*; neck and throat, *hass, hamēl, taḥṭiān*; forehead, *chikkān, chauṅk, phāl*; arm, *tādān, bōwattā, chūṭrā, gōkhrā, kangan*; fingers, *chhāp* or *chhallā, ārst*; foot, *panjēbān, kaṭiān*.

The bride is now ready and comes to be married. She is seated and the Brāhman (or the Maulavi) is called. Four poles are stuck in the ground fastened together with green branches above. The Brāhman (or Maulavi) reads a service, and two pice are handed seven times. The Brāhman says: *Suttō; ēkī, mēkī, nēkī, tēkī, pāō dhangā*, and snaps the pice.

The bridegroom goes round the bride seven times, and she round him seven times under the green canopy. The Brāhman gets four annas in pice, and one rupee. The married pair sit on a bed or seat, while the bride's people bring him clothes, which he puts on over the ones he has. The *mīrāsī* seizes his turban, and retains it until it is redeemed with a rupee. The parents are next called, and water is brought to be sprinkled over the hands of the married pair. She is thus given over to him. They rise from the *chārpāī*, and go inside, throwing backward over their heads barley and cotton seeds which had been placed in their laps. They do not take away all the blessing.

A *trēwar* (21 or 12, &c., pieces) of clothes is now given (*khaṭ*), all shown to the assembled guests, and vessels also seven, viz.: *thālī* (platter), *chhannā* (metal drinking vessel), *lōh* (large iron baking pan), *kaṭāhī* (frying pan), *dēgchī* (pot), *karchī* (ladle), *dhaknā* (lid). There are 21 *kallē*, or scones, placed in the basket of clothes. The *lāgīs* who take this away receive presents of money. The bridegroom's father gives alms to the poor at this point, and there is much crying and weeping as the bride prepares to leave her home.

The bride is put into the *ḍōḷī* (palanquin), and the bridegroom's father throws money on it, which goes to the poor.

The women sing.

*Hun kī da'vā, bābal tērā ?
Da'vā bandā lārē dā bhāī.
Pakar khalōndā ḍōḷē dā bāī.
Da'vā bandā lārē dā chāchā.
Pakar khalōndā ḍōḷē dā pāssā.*

Now what claim have you, father?
The brother of the bridegroom has a claim.
He stands holding the side of the palanquin.
The uncle of the bridegroom has a claim.
He stands holding the side of the palanquin.

The bridegroom's party returns home carrying the bride with them. At the bridegroom's house all the women sing.

The women sing.

*Jin jītōriān ghar āyā,
Mērā lāḍḍā.
Tērē bābē dā bōl savāyā.
Ḍōḷē dā mūnh khōl vē,
Tērē sadkē kahāra.
Lai lai apnā lāg vē :
Ḍōḷā sādḍā māl.*

They have come like conquerors.
My darling,
Your father's plan was successful.
Open the palanquin,
Good bearer.
Take your hire :
The palanquin is ours.

When they reach the house the mother is at the door.

The women sing.

*Jé tú ándrî vé, mallá,
Pâré dí kôwâr.
Máo páni pítâ vâ.
Assân saik saik laddî.
Térî dhôtî dé lar badhî.
Térî dhôtî pallé bádâm.
Vouhî níkal pái jawân.*

Beloved, you have brought
The maid from a distance.
The mother passes and drinks the water.
We tried hard to find a maiden.
We tie her to your girdle.
There are almonds in your girdle.
Your wife appears to be a grown-up girl.

The mother has a cup of water in her hand, which she waves round the heads of the married couple. She then attempts to drink it seven times, the bridegroom preventing her. At the seventh time she drinks. Then they enter the house.

The bride is placed on a mat. All the bridegroom's relations are called, and a large vessel called a *parât* is brought, in which is a mixture of rice, *ghî* and sugar cooked. This is *gótaknâlá*. The women seat themselves and of this they take a morsel and each puts a little in the bride's mouth. She *sharm ké mârê*, out of shame, refuses to take it, but they insist as they are her relations.

The bridegroom's relations sing.

*Vouhî nanáimân thôn sharmâé.
Vouhî chúrí mul na khâé.
Bhainân, hun nahîn kháimdí chúrí.
Pichhôn na chhadégî turî.*

The bride is shy before her sisters-in-law.
The bride does not now eat pudding.
Sisters, she does not eat pudding now.
Afterwards she will eat even chaff.

The women all partake. They call this *bharmdálâ*, i.e., union with the family. If they do not have this meal, they do not admit the other party to family privileges.

After this the bride remains two days more in the house, and on the third and fourth day the women again gather. They take a *parât* (tray) in which they put water and milk, or *kachchî lassî*, and in another vessel they put *âtâ* (meal). In the meal they put *gur* and *ghî*, mixing them together (*gulrâ*). Into the tray of milk and water they make the bride put in her heel, and the bridegroom washes her foot. The bridegroom now puts in his foot, and she is told to wash it. This is *shagun*. The bride unties her *gánnâ* (wrist ornament), which is so securely fastened that they sometimes draw it over the hand.

The women sing.

*Nî khól, piyáráyé, ganrá,
Térân dēvran baddâé badhâé.
Nî badhái wâr sulakhné,
Aj khulan laggâé.*

Unfasten the band, my dear,
That your husband's younger brother fastened.
They fastened it on an auspicious day,
It is to be unfastened to-day.

It is thrown into the *parât* of milk and water. Then the bridegroom unfastens the bride's *gánnâ*.

The bride and bridegroom sing.

*Khól, piyáráé, ganrá,
Térân sâliân badhâé.
Sâliân chambé diân qâliân.
Sat mânsiân badhâé.*

Unfasten, my dear, the band
That your sister-in-law bound.
Sisters-in-law that are like jessamine branches.
They tied seven knots.

It is placed in the vessel next. They are fastened together. The *nāin* (*lāgin*) takes both and turns them round in the water seven times. She drops them in the water seven times, the bride and the bridegroom grabbing at them. The one that succeeds the oftener in getting hold of them first wins—the caste therefore wins.

The women sing.

Lagī jē ghērnī.
Gānnā jit jānā.

The turning has begun.
We have to get possession of the band.

It is done amid great laughter. Only women are present, excepting the bridegroom.

The flour, *ghī* and sugar are then divided amongst them. Other songs are sung when the bride first comes to the house.

Home coming songs.

Mallā, pāré dī kowār.
Māo pānī pītā vār.
Vouhī ēk nanānān chār.

Beloved, the bride comes from across the river.
Your mother has passed the water and drunk it.
One bride and she has four companions (the sisters of her husband).
She takes a morsel with each.
The bride has come into the house.
Your mother goes about happy.

Burkī lēndī vār o vār.
Vouhī ān baiṭhī havēlī.
Tērī mān phirē arbēlī.

(To be continued.)

BOOK-NOTICE.

THE KSHATRACHUDAMANI OF VADIBHASIMHA, with critical and explanatory notes, by T. S. KUPPUSWAMI SASTRIYAR. Tanjore, 1903. (Sarasvativilasa Series, No. III.).

THE indefatigable scholar whose *editio princeps* of Vādibhasimha's *Gadyachintāmaṇi* I noticed in a former issue of this *Journal* (above, Vol. XXXII. p. 240) now presents us with the text of another hitherto unpublished work by the same Jaina author. The *Kshatrachūdāmaṇi* also has for its subject the legend of Jivāmdhara or Jivaka and is divided into eleven *lambas*, but, unlike the *Gadyachintāmaṇi*, it is written in the Anuṣṭubh metre and in comparatively simple Sanskrit.

In the introduction Mr. Kuppuswami Sastri discusses the question of the author's lifetime. The upper limit of Vādibhasimha is about A. D. 900. For the subject-matter of his two works is taken from Guṇabhadra's *Uttarapurāṇa*, which was completed on the 23rd June, A. D. 897.¹ In this connection Mr. Kuppuswami Sastri states that Guṇabhadra is mentioned in Hastimalla's drama *Vikrāntakaurava*, and that he was the preceptor of Maṇḍalapurusha, the author of the Tamil dictionary *Chūdāmaṇi*. Vādibhasimha's two

works were again drawn upon by Tiruttakkadēvar in his Tamil poem *Jivakachintāmaṇi*,² and this book is referred to in Sékkiḷār's *Periyapurāṇam*, which was composed at the instance of the Chōla king Anapāya³ or, as he calls himself in an inscription at Tiruvārūr, 'Rājakēsarivarman alias Tribhuvanachakravartin Kulōttuṅga.'⁴ Unfortunately the precise time of this Kulōttuṅga, surnamed Anapāya, has not yet been settled. If he is identified, his reign will furnish the lower limit of the *Jivakachintāmaṇi* and, with it, of the *Gadyachintāmaṇi* and *Kshatrachūdāmaṇi*.

The text of the last-mentioned work *Kshatrachūdāmaṇi*, is accompanied at the foot by explanatory notes and parallel passages which greatly add to its value and testify to Mr. Kuppuswami Sastri's extensive knowledge of the Sanskrit language and literature. I am glad to note that he is going to issue also a commentary to his previous publication, the *Gadyachintāmaṇi*, which on account of its ornate language offers to the reader more serious difficulties than the *Kshatrachūdāmaṇi*.

E. HULTZSCH.

Halle, 22nd November 1905.

¹ Compare above, Vol. XII. p. 217, and Dr. Bhandarkar's *Report on Sanskrit Manuscripts* for 1883-84, p. 430.

² Edited with the commentary of Nachchiṇārkkīṇiyar by Mahamahopadhyaya Paṇḍit Svāmīnāthaiyar. Madras, 1887 (over 900 pages).

³ Compare above, Vol. XXV. p. 150.

⁴ See *South-Ind. Inscr.* Vol. II. p. 153.

BOATS AND BOAT-BUILDING IN THE MALAY PENINSULA.

BY H. WARINGTON SMYTH.

(With Notes by Walter W. Skeat.¹)

HAVING regard to the wide reputation which the Malays have earned for themselves as a maritime people in Eastern seas, it is at first sight not a little remarkable that, so far as the Malay Peninsula is concerned, they have developed no really able type of sea-going boat.² European writers have credited the Malays with building boats, the lines of which are unsurpassed by European types; yet, so far as the writer has been able to discover, no specimen answering to such a description is to be met with in the Peninsula. The characteristics of build are small displacement, hollow lines, V-shaped sections and sharp floors, shallow draft, lack of beam, and a consequent want of stability and weatherliness. An enquiry into local conditions, however, explains much. Three main factors have been at work, influencing the development of the boats, and tending to produce the results arrived at.

In the first place, the rivers, which almost invariably constitute the ports of the Peninsula, are, with scarcely one exception, protected by very shallow bars of sand or mud, which make it impossible for a deep-bodied boat to obtain shelter within them. These bars are caused by the vast quantities of detritus brought down by the rivers in flood time, as a result of the very heavy tropical rainfall;³ detrital fans of mud are deposited around their mouths, over which the mangroves steadily grope their way out to sea; the current keeps open a channel, which is of fair depth within, but shallow and shifting upon the bar, varying often with the strength and direction of the wind prevailing outside.⁴ Safely ensconced within these creeks, protected from observation by the mangroves, and from pursuit by the shallow bars, the old Malay pirates scarcely sixty years ago used to watch the seaboard traffic of the Straits and swarm out upon their chosen prey. When pursued by the boats of His Majesty's Ships, they would make good their escape by just bumping over a friendly bar, where their pursuers could not follow them, and then turning aside up some of the innumerable creeks that intersect the mangrove swamps near the river mouths. Hence came the necessity for shallow draft and small tonnage. (Plate I., fig. 1.)

The second factor, scarcely less potent, so far as the west coast of the Peninsula, from Penang to Singapore, is concerned, has been the variable character of the light breezes prevailing in the Straits of Malacca. The monsoon currents of the neighbouring seas do not blow with any regularity or force, owing to the protection afforded by the island of Sumatra on the south-west and the Peninsula on the east; and the usual light winds are varied only by occasional south-westerly squalls of great violence but short duration, known as "Sumatras."

The third factor was the great strength of the tides, which, on the Selangor coast-line, have a rise and fall of as much as 20 feet. The lot of the sailing vessel in this neighbourhood is thus precarious; racing tides and baffling winds and calms make progress very slow. Hence propulsion by oars or paddles was a first necessity of the old-time Malay seaman in the Straits; sails were merely

¹ Reprinted from the *Journal of the Society of Arts*, 1902. Some of the illustrations are from Mr. Skeat's Collection of boat models in the Archaeological Museum at Cambridge.

² The question of what constitutes a "boat," properly speaking, is not always easy to decide. Many of the Malay craft, up to 70 feet in length, may, owing to their narrow beam and shallow draft, be legitimately styled boats, especially as they are by no means invariably decked in. The line which divides a boat from a sea-going vessel, is, on the whole, very arbitrary, and varies really with the sea-worthiness, or sea-keeping power, of the type under discussion. For instance, the Penzance lugger of 40 feet long, or the Norwegian pilot "boat," of somewhat similar dimensions, is, from a sea-keeping point of view, not a "boat" at all, while the native canoe, a hundred feet long, as certainly falls within the category for all purposes.

³ Upwards of 110 inches per annum, in some inland districts.

⁴ In many parts of the Peninsula, the on-shore monsoon causes wholesale alterations in the banks and channels of these burs, and leaves enormous deposits of sand in the river entrances, through which the fresh water has to cut a new channel to the sea, nearly every season.

an occasional convenience. (Plate I., fig. 2.) He soon found that a long light craft, having plenty of accommodation along its sides for paddlers, was by far the best form for the navigation of these waters, and, further, this form had the sailing vessel at its mercy nine times out of ten, — a very pleasing feature in the eyes of the Malay at the time when the Straits of Malacca served as the high road for all the sailing tonnage of the Eastern trade. Moreover the lack of freeboard suitable for manual propulsion was not a serious danger in a locality, where heavy weather is so little known. Hence it came about that the "long canoe" form of craft established itself as the most suitable type, and that not only, as was natural, for the river navigation of the interior, but also for the estuaries and the more open waters of the Straits. Steam and the growth of the British power in the Straits have combined to make impossible the old buccaneering pursuits dear to the heart of the Malay sailor, and he is now constrained to ship as a "fo'c'sle" hand in Penang or Singapore steamers, or to make sailing voyages up and down the coasts as a common-place trader or peaceful fisherman.

The foregoing remarks are not, however, entirely applicable to the east coast of the Peninsula, where, during the prevalence of the north-east monsoon in the China sea, strong gales with heavy sea and violent rain blow havoc upon the unprotected coast line. At first sight then, we might have expected to find some powerful sea-keeping boats on this coast; but in fact, we find practically the same types as on the sheltered waters of the Malacca Straits. (Plate I., fig. 3.) The explanation is easy. During the prevalence of the on-shore monsoon, the bars at the entrance to the rivers, which form the only ports, are a whirling mass of breaking seas, through which, only during rare lulls in the weather, can any vessel pass with safety.⁵ From the shelving beaches thrown up by the monsoon it is, of course, impossible to launch a boat. Hence from October or November to February or later, according to the strength of the weather, the whole coast is shut up, so far as local navigation is concerned. An occasional high-sided Chinese junk will now and then venture along the coast, but communication in most cases becomes easier across the peninsula, and the men of Patani and Singora find it simpler to cross overland to Kedah to reach the west coast, than to attempt to get out across the dangerous bars, and through the heavy sea raging on the eastern coast.

During the open season the weather is not unlike that in the Straits, bringing light sea and land breezes, varied by occasional squalls. Then the Malay fishermen run their long canoes down the beach and put to sea again, and the traders creep out with new mat sails to resume their coasting voyages.

Owing to lack of ports free from shallow bars large displacement is impossible; and for the fishermen light canoe-like craft are preferred, as they launch easily from the beach, and can be paddled at high speeds to come up with fish. Hence deep-bodied boats, which can beat to windward, are again absent on this coast; and as the centre board and the leeboard is not known, the paddle retains its importance for working to windward. Though hardly coming under the heading of boats it should be remarked that for some trades, involving long voyages and calls at deep water ports, the advantages of big-bodied craft are fully recognised by the Peninsular Malays, and that between Singapore and Siamese ports, for instance, fine vessels of 200 tons, built on European lines, are frequently to be met with. They are rather nondescript craft, often with overhanging clipper stems and deck-houses galore. The masts are generally very light and crooked-grown spars; the rigging and gear aloft make up in quantity what is lacking in quality. They are generally rigged with two nearly equal-sized masts and a bowsprit on which from one to three jibs are set. The mainsail and foresail are either Chinese lugs or on the European fore and aft plan, the gaff being a standing spar controlled by vang, and the sail being set by hauling out along it and being taken in by brails to the mast, topsails being used. The sails are of light material, when they are not, as in the case of regular Chinese or Malay lugs, made of matting; and they seldom set very flat. (Plate I., fig. 4.)

The true Malay sail, however, is nothing more than an adaptation of the original and primitive square sail, as used alike by the sailors of ancient Egypt, of Rome and of Scandinavia; and

⁵ To such an extent is this the case, that the north-east monsoon is called by the Malays, "Musim Tutop Kuala," or the "shut-port [*i. e.*, close] season."

this sail is used still in the majority of the Malay fishing craft and small traders, matting being the material used. A boom along the foot is almost as necessary as a yard along the head. The Malays, by the simple expedient of tilting the sail forward, so as to bring the tack right to the deck, have long converted this square-cut sail into the most powerful of lifting sails on a wind. (Plate I., fig. 5.) The dipping lug is set taut along the luff by a spar bowline fitting in a cringle, the lower end of which comes to the deck abaft the mast. The yard, being too light to stand alone by the wind, is invariably controlled by a vang. The unhandiness of the dipping lug in tacking is felt to the full with this sail, owing to the stiffness and weight given to it by the material of which it is made, and the boom along the foot; and the operation is such a long one, that the anchor is often thrown over while the manœuvre is gone through with the two big sails. (Plate I., fig. 6.)

The devotion of the Malays to **top hamper** in the shape of raised deck houses and **outrigged superstructures** over the bow and stern, is shared with many other Eastern races, and is no doubt largely owing to the lack of body in their craft. In boats with sharp bottoms and fine lines, the cargo, whether of fish or merchandise, has often to lie high; and consequently all the accommodation for the crew is high up, and every foot of extra space, which can be built on in this manner, is so much added to their comfort and to convenience in working the vessel. The galleries built out over the bows of the larger craft are used for working and storing the anchors, just as was the case in the vessels of the classical and mediæval seamen, and as still remains the rule in the Chinese junks; and in boats, which are often so lean about the quarters the little stern galleries and rails, they add greatly to the comfort and safety of the steersman and of men handling the mainsail. (Plate I., fig. 7.)

Even in the smallest canoes, which most of us would think crank under any circumstances, there is generally, in the East, a grating (or lattice) forming a raised floor, within an inch or two of the top of the gunwale, upon which the crew is accommodated. It can certainly not be claimed that such an arrangement conduces to stability; yet such good watermen are these warm water sailors, and the Malays in particular, that even long coasting voyages are undertaken in such craft without any apparent anxiety as to the result.

The **Penjajap** on the east coast is often a rather unsuccessful imitation of European build, with transome stern, half concealed by the overhanging stern galleries. There is generally plenty of show, but the boat is very wall-sided and with insufficient beam, which facts combine to spoil her appearance on a close inspection, although she looks smart enough a little distance off. The writer has seen these boats nearly on their beam ends when caught by a heavy squall at anchor, though with nothing but their slender masts aloft, a fact largely caused by the want of under-water body in the hull, and the amount of top-hamper by way of accommodation on deck. A bundle of bamboos along under each gunwale frequently adds some much needed stability, and provides a store, from which to renew broken spars. Yet crank as these craft seem, the Malays manage to make their way for long distances in them with very few accidents. No fact could form more conclusive evidence of their pluck and skill.

The Malay, like a true seaman, takes a great pride in his vessel, and if his ideas of **ornamental decoration** do not always accord with those of the West, he has, at all events, never been guilty of producing such scarecrows of the seas as many of the tramp steamers at this moment lying in the port of London. In rigging, as already hinted, he is partial to **slender lofty masts**, and if his vessel is large enough, he indulges in two masts of nearly equal height, to which is generally given a very smart rake forward. Under Chinese sails, the advantages of which over the dipping lug have been recognised by many on the east coast, the Malay may be distinguished from the Chinaman at sea, when yet hull down, by the equal size of the big sails, and the invariable absence of any mizzen. (Plate I., fig. 8.) The hull is also low and long, with no many-storied castle aft, but merely a *kajang* or thatch awning, over the raised, overhanging poops, or a simple *dandan* or gallery. There is something of the yachtsman in the Malay, and he is much addicted to graceful

little vanities about the **stern-head and stern-post** of his small boats ; and so greatly does he hold the "figure-head" in estimation, that a class of boat is often named after the form given to the stern-head. European influence may now be seen at work to a greater or less degree in almost every class of rig in the ports of the Peninsula, but the Malay more than any other Oriental, has adopted the **jib, or three-corned staysail**. This essentially modern product of Western Europe, he has adopted not only in the large traders already referred to, but also in the *kolek* or "sea canoe" of Singapore, in which also the old Malay lug has been altogether discarded, especially for racing purposes, in favour of the spritsail. The staysail is recognised as the most convenient form of head sail, to prevent excessive gripping, and does not involve the disadvantage of the weight of a mast right in the eyes of the ship. (Plate I., fig. 9.)

It will thus be seen that, from a variety of causes, with which the physical geography and the meteorology of the locality have much to do, the **canoe shape**, the canoe idea, predominates in most of the boats of the Malay Peninsula. It may, in fact, be said that the maritime enterprise of its inhabitants obviously commenced with the canoe and continued with the canoe, and that its highest form of development has resulted in a craft of larger dimensions, which yet, in all essential particulars, still remains—a canoe. (Plate II., fig. 10.)

The **nomenclature** employed by the Malays for their boats appears to the traveller at first to be unnecessarily intricate. Closer attention, however, soon shows that the name, as has indeed been already suggested, is very rarely derived from the rig, as is so much the case in Europe, but rather from distinctions, which often seem to the stranger to be comparatively insignificant, in the hulls or build. (Plate II., fig. 11.) Nearly every water-side settlement of any importance having developed its own ideas of ornamentation or of construction, it is not to be wondered at, that boats, which might well be classed under one head, as far as all essential particulars are concerned, yet come under, the observation of the traveller under widely different names, differing often merely with the locality of their origin. (Plate II., fig. 12.) For instance, a number of otherwise very similar boats are named (*a*) simply after the form of figure-head, to the frequency of which reference has already been made, *e.g.*, the Hornbill-boat,⁶ the Crocodile-boat⁷; or (*b*) from some peculiarity in construction, *e.g.*, the Patani "Half-decked" boat (literally, Boat with decked fore-part),⁸ or the "Civet-fence"⁹ boat, which is nothing but a form of the type generally known as *penjajap*, to which a peculiarly ornamental bulwark or rail is given.

A large number of boats, as might be expected, are distinguished by the use for which they are built; *e.g.*, the "boat for going up-stream,"¹⁰ and various types of fishing boat.¹¹ Others are of purely local significance; *e.g.*, Banting [an Achinese type]. While several appear to be derived from European names; *e.g.*, *skonar* [schooner], and *pinis* [pinnace], and perhaps *kichi* [ketch], *skuchi* [scotchy], and *katar* [cutter].

It is noticeable that, in most of their larger built boats, the Malays have adopted the comparatively modern method of slinging the rudder by metal fastenings on the stern post, known afloat as "gudgeons" and "pintles."

In many of their dug-out canoes, in the *kolek*, and in some of the non-Europeanised types of fishing boats¹² of Selangor and the East Coast, for instance, the **rudder** consists of the simple paddle held on the quarter, or a paddle-shaped rudder slung at the head on a stout upright, and held at the neck by a rattan lashing. This is the earliest and simplest form of rudder known to man. It was that used in the ships of the earliest navigators of the Mediterranean, of whom we have record,¹³ and it remained, with slight modifications, as the usual steering contrivance of the Egyptians, of the Greeks and Romans, and of the Danes and Saxons and Normans, down to Mediæval times.

⁶ *Prahu Enggang*.

⁷ *Prahu Buaya*.

⁸ *Katop 'Luan*.

⁹ *Pagar Tenggalong*.

¹⁰ *Prahu pemudik*, from *mudik*, to go up-stream.

¹¹ *Prahu ikan*, or *per-ikan*, from *ikan*, fish.

¹² *e.g.*, the *Kakap Jeram*.

¹³ We have records of craft in Egypt so steered from the time of the Third Dynasty (about 6000 B. C.).

It is much used in some of the craft of the Northern portion of the Gulf of Siam, and it may be noted that the rudder is always used on the lee quarters, if, as is usual, the boat carries a weather-helm, this position giving far greater power and deeper immersion. (Plate II., figs. 13 and 14.)

The Malays do not use oars to a great extent, except with the bigger decked vessels. These oars are somewhat heavy about the loom and have often sharp pointed blades, shaped rather like a broad angular spear head. They are generally worked in a rattan grommet to a sharp quick stroke, any other kind of stroke being impossible, owing to the friction in the grommet and the shortness of the oar. The "standing up and pushing" (or "salmon-stroke") position, common with the Siamese and Chinese and in the Mediterranean, is, on the whole, rarely adopted by the Malays. In the smaller craft, with low freeboard, the paddle is used, the blades in some localities having the same angular spear shape. (Plate II., figs. 15, 16, 17, 18.)

BOAT-BUILDING.

The Malays usually follow the general Indo-Chinese method of construction, in the first stages, at all events, of their smaller boats.

A selected tree is laboriously hollowed out by the adze, until the sides are sufficiently thinned to open out under pressure, and by the judicious application of heat from a slow burning ember fire beneath the bottom. The fore and after ends are roughly modelled with the adze. Before proceeding further, the hull is, at this stage, frequently soaked for some days in the water. In many parts of Siam and Burma, the presence of a monastery can almost be certainly predicted by the little fleet of hewn modelled hulls lying sunk beside a landing place, a sure sign of the boat-building propensities of the brethren of the yellow robe close by. When sufficiently soaked, the opening out process begins.

The opening out of dug-outs. — Various methods are used for this purpose. In this case, water is placed inside the dug-out hull, and hot embers are placed upon the ground underneath her and kept at the required temperature, until the sides have opened out sufficiently to take ribs, knees, and cross-pieces. The sides, in falling out, come down to the bow and stern, and a specimen of your up-river canoe is now complete, *viz.* : —

1. *Sampan s'lit*, a dug-out canoe with wash strake raised on the inside.
2. *Chemplong*, a fairly deep bodied canoe.
3. *Jalor*, a shallow dug-out canoe.

Another method of opening the dug-out hull is often used. To the perpendiculars on each side cross-pieces are securely lashed under the hull. A similar number of crosspieces are placed above the hull over the lower ones and connected by a strong double rattan rope. Through these rattans hardwood levers or handles are placed to give a purchase, and are then twisted round and round, bringing the ends of the crosspieces together. This pressure is kept constant, while water and hot embers are applied as necessary.

Two dug-outs may sometimes be seen being cut from one log; the inner and smaller one is worked out by the driving of stout wedges. In order to facilitate the heavy work of driving home these wedges, a low scaffolding is erected alongside one of the canoes for the wedger to stand upon, and the log itself is turned over till it lies at a convenient angle, by means of a lever placed underneath it, the end of the lever being raised by a rope made fast to a windlass. Sometimes a simple floor or keel-piece is used, on which the boat is subsequently built up. In this case, stem and stern pieces will be worked in. The sides are rabbeted into the floor-piece, and the upper strakes built on, as in an ordinary carvel-built boat. The simple dug-out form having been obtained, the upper strakes can be built on, the ribs being carried up to receive them. For this purpose the planks are bent by various ingenious applications of levers and hot embers. Many clever devices are used by the Malays for getting the necessary power, and the boat-builder has many arrangements of stout upright pegs about his shop or in his compound.

In the inland sea of Singora, many dug-outs may be seen, built up with strake on strake, in the most unblushing way, without any attempt to hide the roughest method of boat-building, perhaps,

to be seen anywhere. No attempt is made to work in stem and stern posts. The ends are blocked across, a foot or two inside the end of the boat's nose or tail, if one may use the expression, thus forming thwartship water-tight bulkheads. The two or three strakes, often various coloured, are built on, and the topmost one is utilised to give a finish to the whole, by being extended and turned up forward and carried out to form a steersman's staging some way aft. The almost submerged noses of these boats, which are really more Siamese than Malay in type, have generally a most pathetic expression. These boats draw very little water, and are used all over the lake, being able to navigate the shallows, which now form so large a portion of it. They are usually rigged, not with the Malay lug, but the Siamese high-pointed standing lug, a far handier and handsomer sail. For these, the very light yellow matting is used, which is almost universal in the upper portion of the Gulf of Siam.

In another method of warping planks by aid of a fire, when the planks are ready to go on as upper strakes, they are fixed in position, and built up upon the dug-out keel and floor portion of the boat, which has already been opened out to the required extent, as described. The strakes, as they are put on, are held in position by a system of bamboo ties, and secured by rattan lashings.

The last stages of the Malay boat differ with the district. In many cases a beautiful finish is given to the fittings, and a shining polish to the under-water portion of the hull. At this stage half the village may be found at the boat-builders', polishing or criticising with much energy and enthusiasm.

LIST OF BOATS.¹⁴

1. **Balok.**¹⁵ — A single-masted lugsail boat. The model suffers from a mast which is too short to hoist the lugsail. The boat has good beam and fairly flat floors. There are washboards at the quarters and a peculiar slightly outriggered grating or staying over the stern post. The rudder is very small and short, and has a yoke and lines.

2. **Bedar or Bidar.**¹⁶ — From shape of stemhead or beak; built of *chengal*: length, 24 ft.; beam, 4 ft.; depth of hull, 2 ft.; freeboard, 1 ft.; capacity, 1 *koy*; number of crew, 3: oars only.

3. **Bandong.** — Built of *merawan*: dimensions, 54 ft. by 6 ft. by 3 ft.; 13 ft. freeboard; capacity, 2 *koy*; crew of 5; length of mast, 50 ft.; cloth lugsail.

4. **Banting**¹⁷ (Achin, Sumatra). — A two-masted trader, built of *giam* wood: dimensions, 90 ft. by 27 ft. by 7 ft.; 2 ft. freeboard; capacity, 12 *koy*; crew of 6; length of mainmast, 50 ft.; sails of cloth, but rig uncertain.

5. **Bermat (Gelmat).** — A type of boat frequently seen in tidal waters on the west coast. Has one mast, carrying a square-headed dipping lugsail of the usual type; also a small, roughly-made gallery aft, which amounts to little more than an out-riggered seat; fitted with a steering paddle in place of a rudder. Length of this model is 19 in.

6. **Gubang**¹⁸ (Bugis or Celebes). — The hull of this model shows a lot of dead-wood aft and a lack of body abaft the midship section. A clipper cut-water, a long, straight bottom, narrow quarters, leading to a perpendicular stern-post, do not combine to make a handsome vessel, or to satisfy one as to the accuracy of the model. The rig is a European adaptation, scarcely satisfactory, except when beam-winds are available. (Plate III., fig. 1.)

7. **Chemplong** (Sumatra). — A long paddling canoe, built of *jati*. Dimensions, 60 ft. by 5 ft. by 2 ft. 3 in.; 1 ft. freeboard; capacity, 1 *koy*; crew of 12: oars only.

8. **Gubang** ("pirate" boat). — The gong is usually hung just forward of the deck-house. This model is chiefly interesting as showing what in old days was a very formidable type of sea rover, or pirate, propelled chiefly by oars and armed with swivel guns of considerable size in

¹⁴ The illustrations are from the models in the Cambridge Archaeological Museum.

¹⁵ Klinkert says: a trading vessel of great tonnage formerly used.

¹⁶ Klinkert says: a small, single-masted sailing boat, also used as a state boat by princes.

¹⁷ Klinkert says: a two-masted Achinese vessel.

¹⁸ Klinkert says: A small sea vessel, exceedingly seaworthy. In reality it is no doubt much more so than in the model.

the bows. A stout timber breastwork forward gave shelter to the crew when, as usual, the attack was made end on.

9. **Gurap.** — One of the largest Malay traders, fore and aft rigged on two masts: material, *giam*; dimensions, 300 ft. by 30 ft. by 20 ft.; 11 ft. freeboard; capacity, 100 *koy*; crew of 30; length of mainmast, 100 ft.

10. **Jalak.** — The Pahang name for the ordinary east coast two-masted *penjajap*-rigged trader, known as *payang* at Trenggānu. The main proportions are the same as of the preceding, as is the rig, but there are local differences in build of hull, though the material is the same *giam* wood, and the general appearance practically the same. Dimensions, 72 ft. by 12 ft. by 9 ft.; 4 ft. freeboard; capacity, 2 *koy*; crew of 8; length of mainmast, 36 ft. in this instance. The lugsails are of the usual screw-pine leaf.

11. **Jong** (junk). — A large type of trader, having mainmast, foremast, and possibly mizzen. Built of *jati*: dimensions, 200 ft. by 29 ft. by 18 ft.; 10 ft. freeboard; capacity, 50 *koy*; crew of 24; length of mainmast, 90 ft., said to carry *gusi* sail. According to Klunkert, this may be a *bezaan*, mizzen, or *gajjelzeil*, fore and aft gaffsail, as distinguished from Chinese or Malay lug. The probability is, that this craft is always rigged with fore and aft sails. For in this case topmasts are always used by the Malays, while with the lugsails, pole masts are used. The length of the mainmast given almost precludes the latter.

12. **Jong-Batubara.** — Built of *chengal*: dimensions, 90 ft. by 24 ft. by 16 ft.; 7 ft. freeboard; capacity, 15 *koy*; crew of 9; length of mainmast, 90 ft.

13. **Kakap Jeram**¹⁹ (native Selangor coast fishing boat). — A typical Malay fishing boat of the Selangor coast. The rig is practically the same as that of the *nadir*. The model shows the figurehead, ornamented stern-post and the long paddle rudder already described. The gratings on which the crew are accommodated are shewn, and along each side forming the gunwale may be seen a wash-strake formed of strong lacing of split bamboo strips, stoutly sewn together with bamboo withies and filled in with palm-leaf, the whole held in position by lashings to knees brought up from the boat's ribs. This is a very usual form of wash-strake in Malay boats, and is strong, light and effective. It is given considerable flare at each quarter. The equivalent of the lumber irons used in European fishing craft is provided by loops of rattan on the starboard side, and here the punt poles and other spars are stowed. Forward will be noticed a peculiar form of bits, stretching athwart ships, used for winding the cable upon, as well as biting it. Dimensions, 13 ft. by 7 ft. by 3 ft.; 1 ft. freeboard; capacity, 2 *koy*; crew of 3; length of mast, 23 feet: material, *meranti*.

14. **Katar.** — Built of *jati*: dimensions, 180 ft. by 21 ft. by 9 ft.; 4 ft. freeboard; capacity, 20 *koy*; crew of 10; length of mainmast, 90 ft. Said to be a one-master. Though the name resembles our word cutter, one cannot suppose that a Malay vessel of such dimensions is cutter-rigged. The Malays are not accustomed to use material of sufficient strength to stand the enormous strains that would be involved.

15. **Ketiap** (trading river boat, built of *giam*). — Dimensions, 48 ft. by 9 ft. by 3 ft.; 1 ft. freeboard; capacity, 2 *koy*; crew of 3: oars and poles only. (Plate III., fig. 2.)

16. **Ketiap Buaya** (Katar). — A cutter-rigged river boat, carrying a figurehead, representing a crocodile, and an outriggered gallery. It is propelled by sweeps. The length of this model is 21½ in. (Plate III., figs. 3 and 4.)

17. **Kichi** (large two-master). — Material, *jati*: dimensions, 200 ft. by 30 ft. by 15 ft.: 5 ft. freeboard; capacity, 60 *koy*; crew of 20; length of mainmast, 80 feet; said to be rigged with yards, brig-rig.²⁰ Some of the Malay Peninsula Rajas have at various times owned very fine European built and rigged vessels, half as traders, half as yachts. A very handsome brig belonged to an East Coast Raja a few years ago.

¹⁹ *Kakap* means "spy" or "scout," or "look-out," and *Jeram* is the name of a big fishing-village in the Kuala Selangor district (of Selangor), from which this boat took its name of the Jeram Scouter.

²⁰ Klunkert says: English brig or yacht.

18. *Kolek*²¹ (*lit.*, the "Rocker" or wobbler, from its crank build). — The term *sampan*, a word of apparently Chinese origin, which is given generally to any small, especially Chinese boats, is also frequently applied to these canoes. The *kolek* is the usual form of small sea-fishing canoe, the stem and stern-post are generally high and pointed, with some decorative paint work, or other ornamentation. It is generally carvel-built, with a shapely hull and prettily rounded forefoot; but there is very little bilge, and consequently small stability, which, combined with the low canoe-like freeboard, makes these boats somewhat tricky to the novice. The peculiar "crab's-eyes" are frequently to be seen in these boats. They carry single or double lugsails according to length. In the former case, the tack of the sail is usually belayed at the mast, so as to form a standing sail. In these little boats the young Malays generally get their first lessons in sailing. In the longer boats, with larger crews, two dipping lugs of the usual Malay type are generally preferred. Dimensions of 5-man boat: — length, 24 ft.; beam, 4 ft.; depth, 2 ft.; freeboard, 1 ft.; capacity, 20 *pik*; length of mast, 24 ft. Some of these boats are said by the Malays to carry the *sabang* sail.²²

In Singapore, the *koleks* have developed into long boats, used a good deal in racing, rigged with large cloth-made sprit mainsail and stay-foresail, and manned by a large crew of 20 or more, who act as live ballast out to windward. In a fresh breeze they stand on the gunwale, and, holding on to man-ropes leading from the mast, lean out all their length to windward. These boats are very slippery with the wind abaft the beam, for, with a length of 45 feet, they have a beam of not more than 5 ft. 6 in., and a draught of about 2 ft. But they have no grip for weatherly work. The increase of the lateral resistance, by the introduction of a centre-board, would probably result in enabling these boats to perform well on a wind in smooth water.

19. *Lancha*²³ or *Lanchang*²⁴ (Malay two-master, with dipping lugsails). — This is an approach to a sea-keeping type of vessel. She is rigged with the ordinary square-headed dipping lugsails, which are of nearly equal size as in the *penjajap*. The lofty slender masts are well stayed, and are stepped in tabernacles of a kind which is common to the Malays, and both are raked forward. The sails are made of the screw-palm with cloth tops, and there are main and peak halyards. The vessel has a clipper stem, over which the foregallery is built for the anchors; this also acts as a bumpkin or bowsprit for spreading the tack of the foresail. A comparatively commodious deck-cabin and stern gallery are added over the straight stern-post. The hull is carvel built on very European lines, but has no great depth. The model is armed with pivot m. l. guns, and has sweeps along her sides as is usual. (Plate III., fig. 5.)

In Selangor it is affirmed that the *lanchang* is a type of boat, which was frequently owned by Malay Rajas on the Sumatran coast, and to this day in Selangor, it is this royal vessel, which is dedicated to the service of the spirits, when the medicine-man invites them to sail away.

20. *Lanchang To'Arū*²⁵ (Bandar). — Malay two-master, fore and aft rigged. This is very similar to the other *lanchang* in hull, but the model has short masts, and two badly cut and fitted fore and aft gaff and boom sails. She would need very much a larger spread of head

²¹ Klinkert says: The small variety for one person only; but big ones hold 10 or more persons.

²² Klinkert describes this as "the sail of a small boat which has no tackle except a brace, but has instead a kind of *sokong* [= prop]." This presumably means a spritsail, set up by its spreet — no other sail so exactly answering to this description.

²³ Klinkert says: big Indian three-master, with slanting or sloping sails from port; *lancha*, boat or sloop. (See *Lanchang*.)

²⁴ A galley or oared vessel with yards, but without *spiegel*. — Klinkert.

²⁵ To'Arū was one of the council of four great chiefs of Selangor, who in former days had much power, and to whom was entrusted the election of the Sultan. To'Arū was the most powerful of these four great chiefs, and took his name from a district called Arū, in Sumatra, from which he came over to settle in Selangor. Arū is probably the same as the word *aru* (also *eru* or *'ru*), which means a casuarina-tree. Bandar was the name of the place (on the Langat river) where To'Arū lived.

canvas, and boats thus rigged on the east coast generally carry long topmasts and jib-booms for light-weather sails. (Plate III., fig. 6.)

21. **Nadir.**—This is a more Europeanised form of the next, with cloth sail and weather-boards astern.

22. **Nadir.**—A shallow-draft Malay fishing-boat of the Malacca coast, carvel built, with straight stem and stern posts of European type. The rig is a single lug, the tack or fore-end of the boom being made fast well forward and to windward of the mast. The luff is set taut by a spar-bowline fitting in a cringle, the after-end coming to the deck abaft the mast. There is a peak as well as a main halyard, both in single parts, the sheet and vang being the same, and leading to the helmsman aft. There are spear-bladed paddles, and in the model the *kajang* or *attap*-thatch shelter, used by the crew when riding to an anchor, is shown rolled up on the gratings. The sail is reefed by rolling round the main boom by help of a wooden pin used as a lever, from the fore-end to the height required. A rope *parral*, as is usual, keeps the sail to the mast. Such a boat would be enormously improved by centre or lee boards. Material, *kelidang*: dimensions, 24 ft. by 6 ft. by 3 ft. 3 in.; 1 ft. freeboard; capacity, 1 *koy*; crew of 5; length of mast, 30 ft.; screw-pine-leaf sail.

23. **Pedewak**²⁶ (Bugis, Celebes).—A two-masted trader. Built of *giam* wood. Dimensions, 99 ft. by 15 ft. by 12 ft.; 6 ft. 3 in. freeboard; capacity, 60 *koy*; crew of 16; length of mainmast, 60 ft.

24. **Payang.**—This is a type which has a divided deck-house. The *payang* has usually the ordinary two-lug rig, and *dandans* fore and aft. Dimensions, 72 ft. by 12 ft. by 5 ft.; 3 ft. freeboard; capacity, 4 *koy*; crew of 4 men; material, *giam*; sails of screw palm-leaf; length of mainmast, 60 ft.

25. **Pelang**²⁷ (a large canoe-like boat, built of *giam* wood).—Dimensions, 42 ft. by 5 ft. by 2 ft. 3 in.; 1 ft. freeboard; capacity, 1 *koy*; one mast about 40 ft. long, with cloth lugsail.

26. **Penchalang** (Bugis, Celebes).—A two-masted trader, built of *jati*. Dimensions, 80 ft. by 15 ft. by 9 ft.; 4 ft. freeboard; capacity, 15 *koy*; crew of 30 (?). Apparently European rigged, the masts having ratlines.

27. **Pemudik.**—A river boat, built of *seraya*. Dimensions, 48 ft. by 15 ft. by 2 ft.; 6 in. freeboard; capacity, 2 *k.* 20 p.; crew of 5. Carries no awning.

28. **Pinis.**—Built of *penak* wood. Dimensions, 120 ft. by 27 ft. by 8 ft.; 3 ft. freeboard; capacity, 30 *koy*; crew of 9; mainmast, 50 ft. long. (Plate III., fig. 7.)

29. **Prahu Ayam** (Cock boat).—So-called from its figurehead. In other respects it differs little from other forms of Malay river boats.

30. **Prahu Buaya** (Crocodile boat).—So-named simply from its figurehead. Has a stern gallery, a *kajang* for the passengers and four oars, with mast and a sail. The rudder is hung upon the stern post. Length of model, 23 in.

31. **Prahu Enggang** (Hornbill boat).—Named after its figurehead. The boat has a stern gallery and the peculiar, but not uncommon, divided deck-shelter aft. As regards her rig, we may charitably suppose that the skipper, having been dismasted in a squall, has borrowed or stolen his mast and sail from a passing *kolek*.

32. **Prahu Kumbang** (Borer-bee boat, the Royal barge from Selangor).—The gong is usually suspended from the ridge pole aft.

33. **Prahu Naga** (Dragon boat).—A two-master with the ordinary square-headed dipping lugsails, deck-house rudder and galleries both fore and aft. The name of this boat, which means dragon, is taken from its figurehead which represents a dragon. It is said to be of a type formerly used by Malay Rajas, e.g., by the Sultans of Perak and Selangor. The length of this model is 27 in.

²⁶ Klinkert says: *Pedewakan*, a Bugis trading vessel.

²⁷ Klinkert says: A flat-bottomed vessel. Chinese *pilan*.

34. **Prahu Penggalah** (a river boat of Kelantan type propelled by from four to six quanters). — The quanting poles, when out of use, are slung under the eaves of the deck-house, which is very low and entirely unprovided with windows. The quanters stand in pairs on the outriggered staging over the bows, and when the first pair have planted their poles, they walk rapidly down towards the door of the deck-house, pushing hard as they go. Immediately behind them come the second pair, and behind them come the third; each pair, as they come to the end of their walk, lifting the poles over the heads of the succeeding pairs and returning to the fore-end of the staging referred to. Length of this model about 19 in.

35. **Prahu Pélet** (Eng. *pilot*). — A thorough-going Malay as regards hull, with a low-cut imitation of an European gig's dipping lug, with the addition of the usual Malay boom and the vang to the yard. These vangs are always necessary, owing to the sails not being of sufficiently stout material to carry a stout luff-rope, by which the sail can be set up taut to stand on a wind.

36. **Prahu Jolong-jolong** (Long-beaked boat), from her cut-away fore-foot and clipper stem. — She has the galleries shared by most of the large-decked Malay boats. The rigging of the model is, as will be seen, somewhat faulty, but is sufficient to show that the ordinary two lug of the *penjajap* and her sisters is used.

37. **Prahu Tambang** (Passenger or Ferry boat). — Has the bows prolonged into a sharp beak, mast and shoulder-of-mutton sail, outriggered seat for the steersman and washboards astern. The steersman's seat is called *ketam kemudi*, *lit.*, rudder-crab, from a supposed resemblance between its shape and that of a crab. The rudder is hung European fashion. The length of this model is 20 in.

38. **Salah-Salah**. — A large three-master, being fore and aft rigged on two masts, with yard or *peruan* (square or lugsail) on the third. Built of *kelidang*. Dimensions²⁸ — 240 ft. by 30 ft. by 15 ft.; 5 ft. freeboard; capacity, 30 *koy*; crew of 20; length of mainmast, 80 ft.

39. **Skonar** (? schooner). — Built of *jati*: dimensions, 180 ft. by 26 ft. by 12 ft.; 4 ft. freeboard; capacity, 40 *koy*; crew of 10. Described as being rigged on fore and mainmasts with yards, and the third mast with *gusi* sail (mizzen or fore-and-aft sail). It would appear that the two forward masts either carry lugsails or square yards. The mizzen would be a fore-and-aft sail. This might be a barque-rigged or Chinese-rigged vessel.

40. **S'kuchi or skochi**.²⁹ — A two-masted trader. Dimensions, 50 ft. by 15 ft. by 7 ft.; 3 ft. freeboard; capacity, 10 *koy*; crew of 8; length of mainmast, 40 ft.; lugsails of screw palm-leaf, of the usual type. (Plate III, fig. 8.)

41. **Tongkang Malayu** (Malay Lighter). — This ketch-rig is now much used in the cargo lighters of Singapore, and is a handy one for a small crew, working about a crowded anchorage liable to sharp squalls. Mainsail and mizzen are set by an outhaul along the gaff, and are easily and rapidly taken in by being brailled to the mast. Many of these boats may be seen any day working in Singapore roads. There is also a class of lighter in Singapore rigged with a big flat-headed lugsail, somewhat like similar lighters at Rangoon. They are big powerful boats, well suited to their work. The rig is handy for going alongside ships, as involving very little gear.

42. **Top or Tôb**. — A two-master, built of *giam* wood. Dimensions, 90 ft. by 18 ft. 8 in.; 4 ft. freeboard; capacity, 15 *koy*; crew of 8; length of mainmast, 60 ft. Probably a fore-and-aft schooner-rigged vessel, being described as having the *gusi* sail. But if the name means "mizzen," the rig is left open.

43. **Tunku Kudin's Barge** (Kedah pattern), called **Kempeng** or **Ketiap Kedah**.

44. **Wilmana** (from the name of a fabulous bird), an obsolete type of State-boat, formerly used by Selangor Rajas. The particular boat from which this model was copied belonged to one Ungku Alang. — A river boat propelled by sweeps, and fitted with an awning for the crew, as well as for the passengers. It has outriggered galleries fore and aft, and carries a flag and royal gong. The length of this model is 32 ins.

²⁸ Probably over-all length to end of *dandans* or galleries.

²⁹ Klinkert says: from Dutch *schuitze*, used for any small sailing boats of European rig.

TABLES OF BOATS.
A.

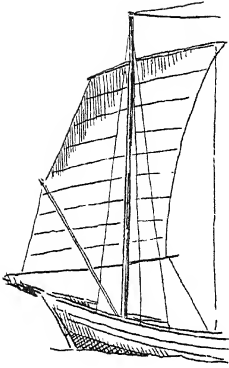
No.	Name of Boat.	Material.	Length.	Beam.	Depth (of Hull).		Tonnage.		Free-board.	Crew.	Masts.		Material of Sails.	Remarks.
					Feet.	Inches.	Koyan.	Pikul.			Feet.	Inches.			No.	Height in feet.
1	Bedar	Chengal	24	4	2	0	1	0	1	0	3	...	None	Oars only.
2	Ketiap	Giam	48	9	3	0	2	0	1	0	5	...	"	Oars and poles only; used for trading up the rivers.
3	Pemndik	Seraya	48	15	2	0	2	20	0	6	5	...	"	Carries no awning; open river boat.
4	Nadir	Kelidang	24	6	3	3	1	0	1	0	5	1	30	Leaf.
5	Payang	Giam	72	12	5	0	4	0	3	0	40	2	60	
6	Kakap	Meranti	18	7	3	0	2	0	1	0	3	1	23	
7	G'lemat	Merbau	36	8	2	3	1	0	1	0	3	1	36	
8	Skuchi	Kelidang	50	15	7	0	10	0	3	0	8	2	40	
9	Jong	Jati	200	29	18	0	50	0	10	0	24	2	90	Gusi sail.
10	Jong (Batu-batu).	Chengal	90	24	16	0	15	0	7	0	9	2	90	
11	Salah-Salah	Kelidang	240	30	15	0	60	0	5	0	20	3	80	(1) Mast, with yard (<i>peruan</i>); (2) Masts with gaff topsail (<i>gap tapsir</i>).
12	Gunap	Giam	300	30	20	0	100	0	11	0	30	2	100	Same as No. 11.
13	Kichi	Jati	200	30	15	0	60	0	5	0	20	2	80	Two masts, with yards.
14	S'konar	"	180	26	12	0	40	0	4	0	10	2	70	Two masts (fore and main), with yards, third mast with <i>gusi</i> (gaff topsail).
15	Penchalang (Bugis).	"	80	15	9	0	15	0	4	0	30	2	60	Masts furnished with ladders (<i>P tangga</i>) (possibly European "shrouds").
16	Chemplong	"	60	5	2	3	1	0	1	0	12	...	None	Oars only.
17	Bandong	Merawan	54	6	3	0	2	0	1	3	5	1	50	
18	Pedewak (Bugis).	Giam	99	15	12	0	50	0	6	3	16	2	60	
19	Pinis	Penak	120	27	8	0	30	0	3	0	9	2	50	
20	Katar	Jati	180	21	9	0	20	0	4	0	10	1	90	
21	Banting (Acheh).	Giam	90	27	7	0	12	0	2	0	6	2	50	
22	Pelang	"	42	5	2	3	1	0	1	0	5	1	40	Gusi sail.
23	Top	"	90	18	8	0	15	0	4	0	10	2	60	"Awning fixed permanently astern askew (P)."
24	Jalak (Pahang)	"	72	12	9	0	2	0	4	0	8	2	36	Screw-pine leaf
25	Kolek	Seraya	24	4	2	0	0	20	1	0	5	1	24	Cloth

Gusi sail.
"Awning fixed permanently astern askew (*?*)"
Sabang (sprit) sail (*?*).

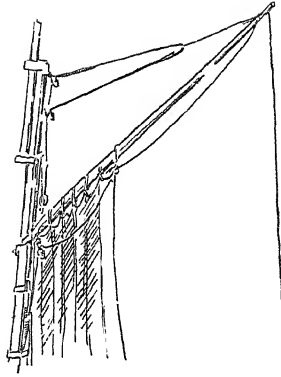
TABLES OF BOATS.

B.

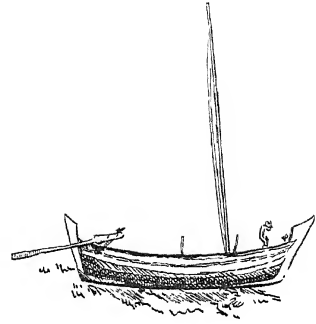
Name of Boat. (Nama prahu.)	Length. (Panjang-nya.)	Beam. (Awak-nya.)	Draft. (Brapa kaki dalam makam-nya.)	Freeboard. (Brapa kaki tinggi-nya deri pada ayer.)	Cargo. (Muatan-nya.)	Number of Crew. (Orang-nya.)	Number of Masts. (Brapa tiang-nya.)	Remarks.
Sampan ...	4 depa	4 kaki	1½ kaki	1 kaki	6 pikul	2	...	...
Jalor ...	3 "	3 "	½ "	½ "	3 "	1	...	...
Sagor ...	25 ft.	5 ft.	1 ft.	3 ft.	6 "	3	1	...
Kolek ...	3 depa	6 kaki	1 kaki	1½ kaki	6 pikul	1	...	...
Bedar ...	4 "	5 "	1½ "	2 "	6 "	4	...	...
Ketiap ...	30 ft.	6—7 ft.	1 ft.	2 ft.	1½ koyan	5	...	...
Pemudik...	35 "	7 ft.	1 "	3 "	2 "	6	...	...
Nadir ...	20—25ft.	6 "	1½ "	4 "	1 "	4	1	...
Payang ...	48 ft.	7 "	2 "	3 "	2½ "	12	2	...
Kakap ...	5 depa	1½ kaki	2 kaki	1½ kaki	5 "	5	...	...
Bermat ...	...	...	...	...	...	...	...	...
Skuchi ...	50—60ft.	8 ft.	3 ft.	5 ft.	5—6 koyan	6	2	1 jib
Salah-Salah ...	72 ft.	10 "	5 "	7 "	10 "	8	2	2 jibs
Jong ...	12 depa	2½ depa	5 kaki	6 kaki	10 "	6	3	...
Tongkang-Malayu	35 ft.	6—7 ft.	2 ft.	5 ft.	2 "	5	2	...
Gubang ...	4 depa	4½ kaki	1 kaki	4 kaki	8 pikul	3	1	...
Penjajap (lebak bergantung).	7 "	1½ depa	2 "	4 "	5 koyan	4	1	...
Balok ...	30 ft.	6 ft.	1 ft.	2 ft.	1½ "	5	...	...
Gebang ...	10 depa	2 depa	2½ kaki	5 kaki	7 "	5	2	...
Lancha ...	5 "	1 "	1½ "	4 "	5 "	4	1	...
Lanchara ...	10 "	2 "	3 "	5 "	8 "	6	...	...
Prahu-Tambang, &c.	18 ft.	5 ft.	½ ft.	2 ft.	1 "	2	1	...
Kolek lumba (Singapore).	6 depa	1 depa	1½ kaki	4 kaki	4 "	3	1	...



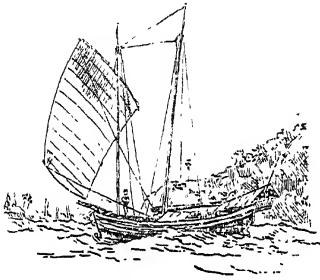
1 FOREMAST, WITH SQUARE SAIL



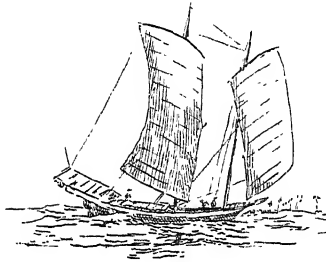
2 TOP-MAST AND GAFF



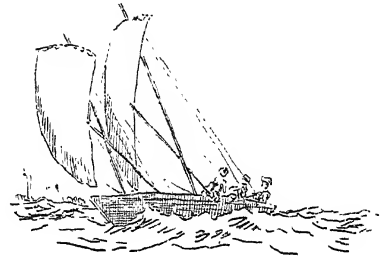
3. MALAY TYPE, SINGORA



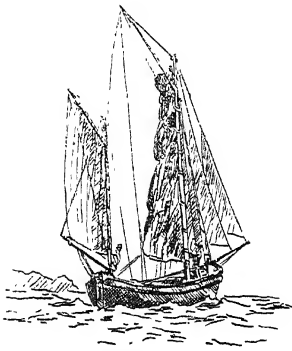
4. TRANSOME-STERNED PENJAJAP, RUNNING INTO SINGORA



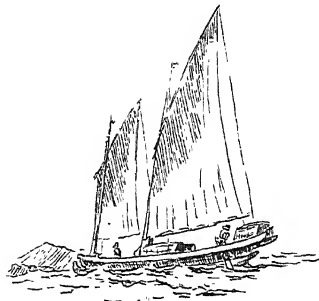
5. FAIR WIND OFF PATANI.



6. FISHING BOAT REACHING : SINGORA.



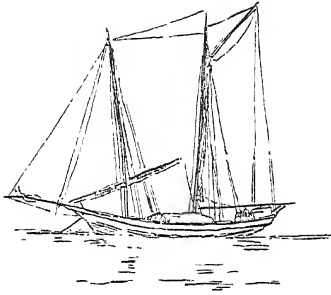
7. SINGAPORE LIGHTER, TRAILING MAINSAIL



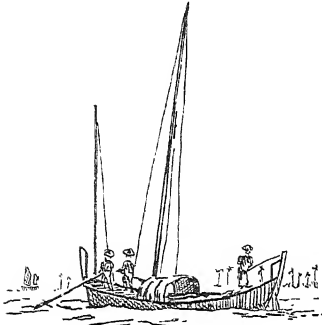
8. LAKE BOAT SINGORA



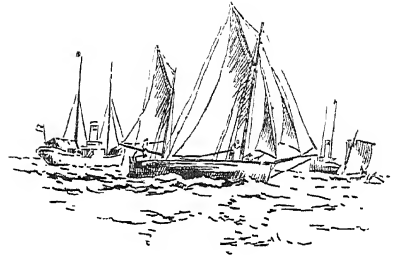
9 RUA YAYAP, CLOSE HAULED, SINGORA HARBOUR



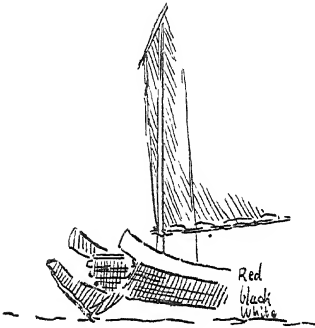
10. AT ANCHOR, FROM A SKETCH OFF LAKAWN



11. KELANTAN TYPE OF SEA CANOE



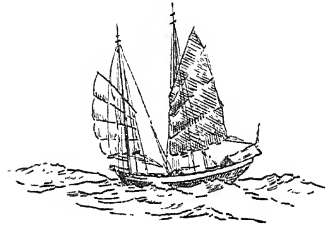
12. IN SINGAPORE ROADS



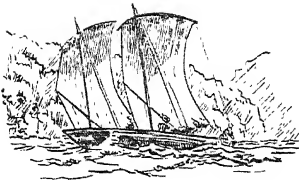
13. BOW, BUILT UP DUG OUT



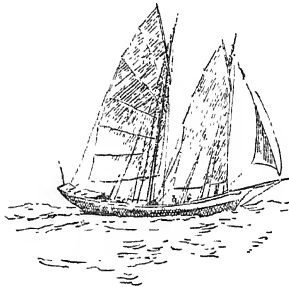
14. STERN, BUILT UP DUG OUT



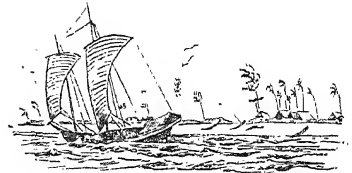
15. FROM A SKETCH IN THE GULF OF SIAM,
WITH FAIR MONSOON



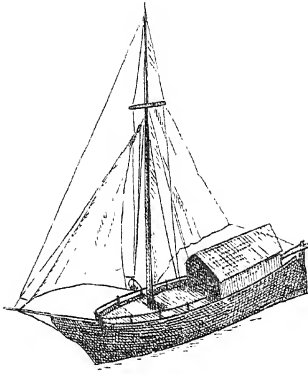
16. FISHING CANOE, SINGORA



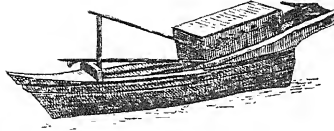
17. MALAY TRADER WITH CHINESE LUGS, CLOSE HAULED,
EAST COAST



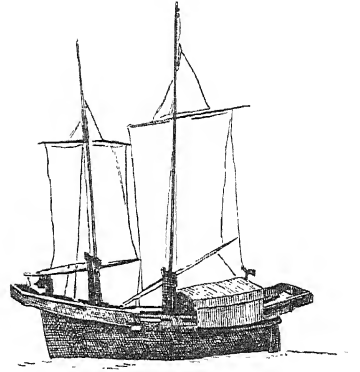
18. PENJAJAP OFF TANG RANAUT



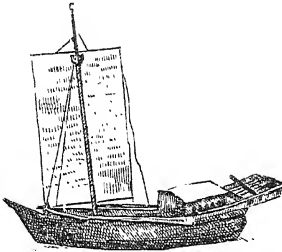
1. GUBANG BUGIS



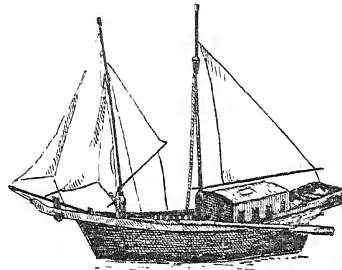
4 KETIAP PENGALLAK



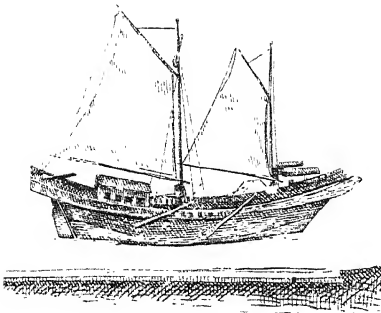
3 KETIAP AYAM



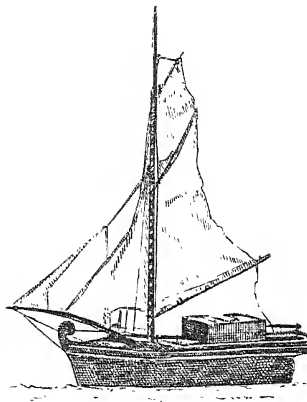
2 KETIAP



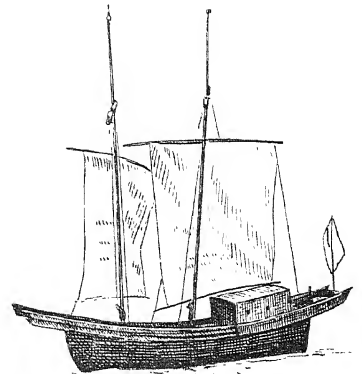
5 LANCHA



6. LANCHA TO ARU



7 PINIS



8 SKUCHI

LIST OF PRINCIPAL WOODS USED IN MALAY BOAT-BUILDING.

Malay Name.	Botanical Name.	Names of Boats in which they are used.
1. Chengal or chengai ...	.....	Bedar, Jong Batubara.
2. Giam	<i>Shorea</i> sp. (in Sumatra), <i>Balanocarpus</i> sp. ? (in Malay Peninsula).	Ketiap, Pelang, Payang, Top, Gurap, Jalak, Pedewak, Banting Achel.
3. Jati... ..	(Teak) <i>Tectona grandis</i> ...	Jong, Kichi, Skonar, Katar, Chemplong, Penchalang Bugis.
4. Kelidang or K'ledang (sel.)	<i>Artocarpus lancifolius</i> ...	Nadir, Skuchi, Salah-Salah.
5. Meranti	<i>Hopea meranti</i> ...	Kakap.
6. Merawan	<i>Hopea mengarawan</i> ...	Bandong.
7. Merbau	<i>Afzelia palembanica</i> ...	Gelemat (Bermat?).
8. Penak	<i>Balanocarpus maximus</i> ..	Pinis (?).
9. Saraya or Seraya Chempe-dak ayer.	<i>Shorea</i>	Pemudik, Kolek.

Among the many other woods used in Malay boat-building may be mentioned the several species of *medang* (*tetranthera*), and *mentangor* (*calophyllum*), used especially for masts and spars, &c.; also perhaps the Indian *daun* (*sál* or *shorea*); *k'ranji* (*leguminosæ* and *dipterocarpeæ*); and *kosak* or *kusak* (*dipterocarpeæ*); *penaga* (*calophyllum inophyllum*) is used especially for "boats'-knees" (*siku-siku*); *perepat* (*sonneratia alba* ?); *puleh* (*calophyllum inophyllum*) for big boats, especially stem and bow pieces, not planks; *bentangor bunga* for masts (*calophyllum pulcherri-mum*); *glam-bark* (*melaleuca leucodendron*) and *damar*, instead of oakum and pitch.

GLOSSARY.

Andang-andang. — The "yard."

Anjing-anjing. — *Lit.*, the "dogs"; tack-ring for sail fixed in *chabung guling* (*q.v.*).

Angkul-angkul. — Metal ring for setting up stays to, or belaying tack of sail (both fore and aft). When these rings are of wood, they are called *anjing-anjing*, *q.v.*; *e.g.* also the other use of the word *angkul-angkul* (in *kolek*).

Angkul-angkul. — The ornamental "bit" across the stem of the sea-canoe (*kolek*) only, with "crab's eyes" lashed in position; *v. angkul-angkul* (*supra*).

Apit lempang. — Lower strake.

Balas. — (*v. tolak bara*).

Bantal. — *Lit.*, pillow; *i. e.*, "rest" or "support."

Batang (*dayong*) or *yandar*. — The shaft of an oar.

Batu sauh. — *Lit.*, "anchor-stone," *i.e.*, weight lashed to shank of Malay anchor as a "sinker."

'*Bam* (*kamudi*). — Rudderhead.

Bédar. — An elongated and flattened beak, broadening towards the tip (not unlike the bill of an *ornithorhyncus*). V. also list of boat names.

Bekas pengumpil. — Crutch for helmsman's steering oar or paddle.

Bekas tombak sayang. — Cringle in the luff taking spar-bow-line.

Bengku-bengku (kajang). — Crutches or solid forks for supporting awning (*kajang*), stepped in "joints" (internodes) of bamboo: native (Malay) awning rests for supporting sides of awning only.

Beranda. — Gallery or deckhouse; *lit.*, "verandah" (perhaps from the Portuguese).

Berombong. — Mast-tabernacle.

Birei. — "Side" of a boat (*i.e.*, a thin, sharp boat-side as distinct from a boat-side with broad gunwale, for which latter *v. leper-leper*).

Bom (Dutch). — The "boom."

Buah berembang. — The truck (*lit.*, *berembang* fruit, so-called from an onion-shaped fruit which grows on a big tree in the tidal mangrove swamps). In Jav. *berembang* = onion. The fruit is acid and may be eaten.

Buaya-buaya. — *Lit.*, the "crocodile." The posts at bow and stern of some Malay boats, which are nailed to the *linggi* (*q.v.*).

Chabang guling. — Horizontal forked bow-and-stern gunwale-pieces.

Cherok jegong. — Locker under bow-sheets. (Klinkert says: For stowing cable or sails, ropes, &c.).

Cherok jegong. — Bow and stern-lockers.

Chupu-chupu (tiang). — Mast-steps and partners.

Dandan. — Projecting or bow or stern galleries, as in many old and some modern sailing vessels.

Dap'ras or *daperas*. — A rope "fender" for protecting the side of a ship.

Dawn dayong. — *Lit.*, "Oar-leaf"; *i.e.*, oar-blade.

Dawn pengayuh. — Paddle-blade.

Dayong. — Oar.

Gading-gading. — The ribs (*lit.*, ivories or elephant-tusks) of a built-up boat.

Gai p'lang jib. — Bowsprit-stays.

Gaing. — Klinkert says: Beak-like piece formed by the tapering of both stem and stern of a ship above the keel.

Gandar sauh. — Shank of anchor.

Gelemat. — (horizontal) forked strengthening-piece inside stem (of a river-boat or *ketiap* only).

Gula (also *algula*). — Grommets or oarloops (made of rattan, for oars).

Jamban. — The "jakes." (*Dinding jamban*, the side of the "jakes"); *v. jerambah*.

Jaring-jaring. — *Lit.*, nettings or network (*i.e.*, the gratings of the flooring of a *sampan*, &c.).

Jempu-jempu. — Ensign-staff step.

Jungor. — Jib-boom (spar on end of bow-sprit).

Jerambah. — The open-work floor of a *dandan* or out-rigged stern gallery, consisting of narrow fore-and-aft battens, with open spaces between them, and used as a “jakes,” &c. (Klinkert says: Place where plates are washed and people bathe, the (cook’s) gallery on board, &c.).

Jerambah. — Out-rigged bow gallery.

Jerubong. — Klinkert says: Projecting roof above the deck, made by covering in with matting the cargo which cannot otherwise be stowed.

Kajang serong. — *Lit.*, cross-*kajang* or awning.

Kamar (or *bilek*). — A cabin (fr. Port. *kamar*).

Kamudi. — Rudder. (1) *k. sepak* or the kicking rudder (the native steering-paddle). (2) *k. charwat*, the “close-shipped” or European rudder (*lit.*, “loin-cloth” rudder, because it is fitted to the stern-post).

Kandar (*dayong*). — *v. gandar* (or *batang*).

Kapi. — A double sheave-block.

K'lodau sauh (or *kaladau*). — Cable-bits, extending across bows, on which cable is wound.

Kelikir. — Robbins for bending sail to yard.

Kelikir (*dayong*). — Big rattan loop lashed to *sangga* (*q.v.*), for carrying oars, like European fisherman’s lumber iron.

Ketam kamudi. — *Lit.*, Rudder crab. An ornamental plank taking rudder upright in the sea-canoe (*kolek*) only.

Kota mara. — Transverse deck bulkheads at stem and stern.

Kuku. — *Lit.*, “claw” or “talon” — anchor fluke.

Kurong. — Deck-house. *k. bajau*, the deck-house of a pirate (*gubang laut*), which consisted of two separate fore and aft shelters facing each other at the stern.

Lantai. — Flooring (of a *sampán*, &c.); frequently a wooden grating or grid.

Layar, or *layer*. — A sail. (a) native, of the leaf of the screw-palm, or the *kadut*, &c.; called *l. batang*. (b) foreign, *e.g.*, the cloth-sail.

— *puchok jala*. — *Lit.*, “peak of casing-net” sail; *i.e.*, what should call “shoulder-of-mutton” sail.

— *bara gawir suai* (? extra sail “between the masts”).

— *bara gawir suai*. — Staysail.

— *bara gusi*. — Mainsail.

— *gap topsier*. — Gaff topsail or topsail.

— *trenghit*. — Fore-sail.

— *trenghit gedeling*. — Fore topsail,

— *trenghit topsier*. — Fore topsail (over gaff ?)

Leper-leper. — Flat top of gunwale.

Liang kumbang. — *Lit.*, “borer-bee holes,” limber holes, *i.e.*, spaces left underneath the ribs for the water to pass by (to reach the bailing-well).

Linggi. — Stem and stern-pieces of some Malay fishing-boats.

Linggi or *kepala 'luan*. — Stem-piece (*kepala 'luan* — bow-head). [*Linggi* also means stern-piece, but for this the corresponding synonym is *kepala buritan*, or stern-head.]

Linggisan (*dayong*) or *linggis*. — False gunwale-piece, taking the grommets.

Lunas. — Keel or keelson (European).

Magun. — By some said (rather vaguely) to be a "small hut above the *kajang*"; by others, "a small shelter formed by an additional *kajang* in the stern" (at the back of the main awning).

Mata kakap. — *Lit.*, "scout-hole," or more *lit.* "scout's eye"; *i.e.*, the plughole.

Mata ketam. — *Lit.*, "crab's eyes"; *v. angkul-angkul*. (These *mata ketam* are short sticks with knobs on them, thus resembling crab's eyes on stalks; they are fitted into the *angkul-angkul*).

Naga-naga. — Central fore-and-aft piece let into deck between thwarts, over bailing-well; *v. also naga-naga, infra*.

Naga-naga. — *Lit.*, the "dragon"; bottom floorboard or stringer; horizontal fore-and-aft timber nailed to the keel, along the inside of the boat; *v. also naga-naga, supra*.

Pakau. — (1) Strengthening piece, as in case of *pakau rubing*; (2) cross-piece, like the bar of a bucket or bailer, which is used as a handle for making rope fast to, &c.

Pakau kajang. — Split cane. Strengthening piece for edge of awning or *kajang*.

Paku chabang' luan. — Metal fastenings holding strakes to bow rib. (*Paku* = nail.) *Lit.*, "nails of bow-fork."

Paku gading-gading. — Metal fastenings holding strakes to rib abreast mast. (*Lit.*, "rib-nils.")

Pangger. — The cross timbers taking the flooring of a *sampan*, &c.

Pantok. — Short weather-boards on the quarters in a river boat or *ketiap*.

Papan guntong or *guntong* (only). — Top-strake.

Papan kamudi. — Steersman's out-rigged seat.

Papan lupi or *lupik* (or *lopi*). — Stern-sheet floor-piece for steersman (in the *kolek* or sea-canoe).

Papan tembatu. — Fore-and-aft battens of out-rigged gallery.

Papan ketiak. — *Lit.*, "arm-pit planks," *i.e.*, horizontal out-rigged wash-boards on each bow.

Papan lapek sauh. — Bow-sheets (on which anchor is stowed).

Pasak tuli. — *Lit.*, "deaf"-pegs, *i.e.*, wooden pegs making fast ends of strakes to stem.

Pelkah. — The hatch.

Pemetar or *pemutar* (also *tangan*) *kamudi*. — The tiller [*lit.*, the turning-piece or rudder-arm (*tangan*)].

Penchachi. — A pin or lever (short spar), used only to help in rolling up the leafsail, which is much harder to roll than a sail of cloth upon the boom, whether for reefing or furling.

Pendua apit lempang. — Middle (*lit.*, 2nd) strake.

Pengayuh. — Paddle.

Pengapit Rubing. — Lowest slat (or split cane), made fast to gunwale and ribs, to hold in place the bottom of the *rubing* (*q.v.*).

Perambut takal changking. — Stropping of peak-halyard block.

Perapatan. — The jointure or joining-places of the strakes. Probably also originally a wooden caulking-piece, such as is well known elsewhere. Klinkert does not mention this, but gives *perapat*: Peg upon which, or hole in which, the oar-handles are stuck (?)

Peruan. — Yards, *i. e.*, *andang-andang* (*q. v.*).

Perimpin. — The luff-rope (rope edging of foreport or “luff” of the sail).

Petak. — The hold.

Petak ikan. — The fish-hold.

Pisang-pisang. — *Lit.*, the plantain or banana, *i. e.*, the galver-strake or rubbing-strake.

Pit. — Described as a spar or timber above the mainsail, apparently another name for the gaff or yard (possibly a confusion with English peak).

Rubing. — False gunwale, or wash-strake, made of palm-leaf and fixed on to the gunwale of Malay fishing-boats, &c.

Sampan slit. — A dug-out with in-board wash-strake.

Sangga (galah). — Solid forked lumber-piece for carrying quanting-poles, &c.

Sauh. — Anchor.

Sengkar. — A thwart.

Sengkar b'lakang. — Stern-sheet thwart.

Sengkar timba ruang. — Bailing-well thwarts.

Sengkar tiang (or *tiyang*). — The mast thwart.

Senta. — According to Klinkert, the fore and aft timbers on which the deck timbers (“deck baulks”) come to be laid.

Senta (or *rembat*). — Klinkert says: *Rimbat*, the false gunwale-piece taking the grommet (*linggisian*, *q. v.*, but *v. senta supra*).

Serempu. — Dug out keel-piece, previous to building upon, or, more strictly, “keel and bottom-piece.”

Siar (or *sier*). — Sail (Eng. ?).

Siku-siku. — The “knees,” according to Klinkert. *Lit.*, it means the “elbows.”

S'kat kamudi. — Aft thwart.

S'kat 'luan. — The bow thwart.

Subang babi. — *Lit.*, pig's ear-rings (from its shape), *i. e.*, false stem-taking ends of false gunwale (*rubing*).

Sulor-bayong. — Ornamental wooden scroll finial in stern sheets of sea-canoe (*kolek*).

Tajok. — Native forked rests (or crutches) for supporting the ends of the Malay awning or *kajang*.

Tajok lelei (*v. supra*). — Elongated rib with knee at stern, taking the end of the *rubing* or surf-board.

Takal. — A single sheave block.

Tali anak. — The lashing which holds cable to shank.

— *anjar.* — Peak halyard (standing part).

— *anggo'.* — *Lit.*, nodding or pitching rope — the name given to the bob-stay of the *jongor* (jib-boom, *q. v.*).

— *bara gai.* — “Rope used with boom of stern-mast.” Main tack.

— *bubutan.* — Runners or running back-stays.

— *bustai.* — (Eng.) “bob-stay.”

- Tali changking*. — Peak halyard (hauling part).
 — *dugang*. — Man-rope, enabling crew to lean out-board to windward when carrying press of sail.
 — *k'lat*. — Sheet.
 — *klendara*. — Yard *parral*, holding yard to mast.
 — *labrang*. — Synonym for *timberang*; shroud, or main halyard.
 — *lalei*. — Vang, controlling the end of the yard.
 — *prahu*. — *Lit.*, boat-rope (the “painter”).
 — *Sauh*. — The cable (*lit.*, anchor-rope).
 — *temberang* (or *témbérang*). — Shrouds; main-rigging.
 — *trenkít gai*. — Rope used with boom of foremast (fore-tack).
Teletei. — The slats of the *rubing* (wash or surf-board).
Tembatu. — Fore and aft battens of out-rigged bow gallery.
Tembuku. — Flat wooden block in which the thole is stepped.
Tiang (or *tiyang*) *agong*. — The mainmast.
Tiang (or *tiyang*) *gupil*. — The mizzen.
Tiang kamudi (or *tiyang k.*). — The rudder-upright, holding by a grommet the rudder head. This is in craft where the rudder is used on the quarter, generally on the lee side.
Tiang (or *tiyang*) *tupang*. — The foremast. Klinkert says: This mast (the foremast) is called *t. tupang* from the fact that it stands so close to the crutch (*tupang*) on which the awning (*kajang*) rests.
Timba. — Bailing bucket or “bailer.”
Timba ruang (or *ruwang*). — The bailing-well.
Tenda. — Short weather-boards on the quarters in a *nadir*.
Tolak bara. — Ballast (also *balas* = Eng. “ballast”).
Tombak sayang. — *Lit.*, “Hugging lance” (or “shaft”). Spar-bow-line fitting into a cringle in the luff.
Topang kajang. — Awning crutch (when made in two pieces, taking the ends of the awning or *kajang*).
Tul. — (Eng.) thowl or thole: (Dutch) *dol*.
Tupei-tupei. — A “cleat” (piece of wood fastened to a mast, thwart, or gunwale, for belaying ropes: distinct from belaying-pins, which go through a thwart or gunwale).
Ular-ular. — *Lit.*, the “snake” or “serpent.” (1) a State or Royal pendant or streamer.
 (2) See the scroll-work at the side of (out-rigged) galleries.
Ulu pengayuh. — Paddle-handle.
Ulu (*dayong*). — The “loom” of an oar (*lit.*, carhead, or hilt).

NOTES BY W. W. SKEAT.

I.

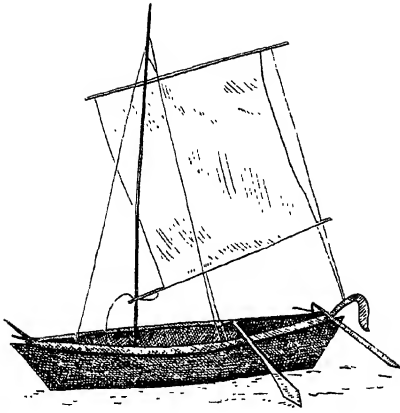
Plate IV., fig. 1, is taken from the photograph of a model *kolek*, or Malay sea-canoe, now in the Cambridge Museum. This particular type is that of the *ko'lek*, as known on the Selangor. (*i.e.*, west) coast of the Malay Peninsula. It obviously differs in several respects from the racing canoe (also called *kolek*) of Singapore, and somewhat curiously approaches, in fact, in build and

MALAY BOATS.

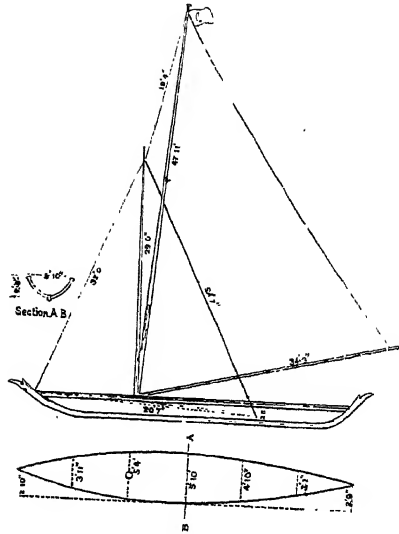
(Additions)

Indian Antiquary

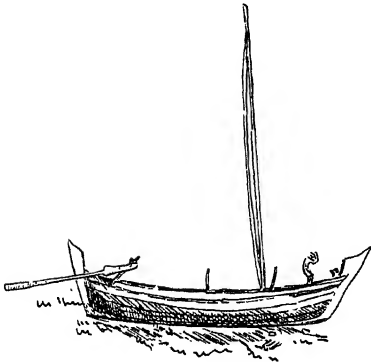
Plate IV



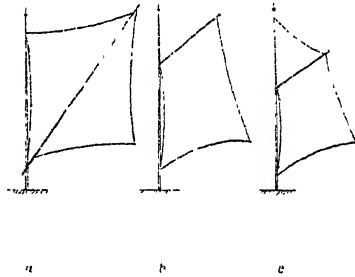
1. MALAY KOLEK OR SEA-CANOE,
SELANGOR OR WEST-COAST TYPE



2. MALAY KOLEK OR SEA-CANOE, SINGAPORE RACING TYPE



3. MALAY KOLEK OR SEA-CANOE, SINGORA,
EAST-COAST TYPE



4. THREE TYPES OF SAIL

- (1) SPRIT-SAIL, SET UP BY ITS SPREET; LAYER SABANG
- (2) FORE-AND-AFT GAFF-SAIL: LAYER GUSI.
- (3) DO DO WITH TOP-SAIL ADDED;
LAYER GUSI WITH LAYER PAKAI-GAP OR TAP-SIR.

general appearance, the *cheeman*, or birch-bark canoe of Canada. The curious cylindrical "bit" which is lashed in position across the stem of this type of sea-canoe (*kolek*), and furnished with what are called "crab's eyes" (*meta ketam*) in Malay, is worth noting. It is probably the highly conventionalised form of some more or less typical bow furniture, the fisherman's line being allowed to hang overboard between the "eyes," which then help to keep it in position. This boat is always steered by a paddle.

Plate IV., fig. 2, represents the *punggei*, a *kolek*, or Malay sea-canoe (Singapore racing type), the property of one of the local Rajas, reproduced by the kind permission of the editor of the *Yachtsman*. It will be seen that the criticism of its build, &c., made by Mr. Warington Smyth in his paper are fully borne out. Nevertheless, it is this type of Malay boat, of whose speed so many remarkable stories have been told, which has earned for the Malays the very high reputation for seamanship that, among native (non-Europeanised) races, they undoubtedly possess. The truth seems to be that these crafts are, beyond any doubt, exceedingly slippery, and can show a very clean pair of heels when running more or less before the wind, but are of quite inferior speed under any other circumstances. A centre-board would, no doubt, as Mr. Warington Smyth suggests, improve them immensely.

Plate IV., fig. 3, Malay *kolek* or sea-canoe, — east-coast type. The *kolek* of the east coast (Kelantan and Patani) is a third, and a very different type, not unlike a small *payang*.

The following is the translation of a valuable explanatory note received from a Malay correspondent since the publication of Mr. Smyth's paper, the note being accompanied by the diagrams in Plate IV., fig. 4, the first of which (*a*) represents the *layer sabang* or "spritsail," set up by its "spreet" (as Mr. W. Smyth surmised); the second (*b*) being the sail called *layer gusi*, or "fore-and-aft gaff sail"; and the third (*c*) representing the *gusi* sail with "gaff topsail" (*gap tap-sir*) in addition. "The *payang* formerly carried forty men, but this was when it was used for piratical purposes, and that was why it carried so large a crew. At the present day it carries one master (*juragan*), one boatswain (*jerbatu*; *lit.*, 'master of the anchor'), one helmsman (*jermudi*), ten seamen (*elasi*), and a cook (*tukang masak*), in all about fifteen men: a crew of forty men would mean a pirate. The *gurap* ('grab') is certainly as much as three hundred feet long, *i.e.*, as big as a small 'fire-boat' (or 'steamer'). The *salak-salak* is quite as much as two hundred feet long; in some cases it is as long as the *gurap*."

To the foregoing note may be added the following name which is not included in the list: *prahu kepala kelalang*, or "mantis-head boat." This boat is described by Clifford and Swettenham as a long, narrow boat, the deck of which is below water-level, with plank sides, and awning or *kajang* of *atap* (palm-leaves). It is said to be much used in Kelantan, on the east coast of the Peninsula. The name of this boat was doubtless given on account of its rounded figure-head, which is not unlike the head of the insect referred to. To the list of canoes should be added the *prahu sagor*, which is a kind of "dug-out."

It should be explained that the first list of boat measurements was collected for me by Malay friends at Kluang in Selangor; the second list by Mr. C. Curtis of Penang. In both cases my sincere thanks are due for what was doubtless a tiresome job.

In consequence of pressure of time I was unable to revise the second Table of Boat Measurements, and hence in many cases the Malay equivalents for weights and measures were retained, instead of giving the English ones. The following are the English equivalents of the Malay terms: — *depa* = Eng. "fathom" (6 ft.); *kaki* = Eng. "foot" (12 in.); *pikul* = 133½ lb. av.; *koyan* = 40 *pikul* = 5,338½ lb. av. These latter measures are abbreviated in the text to *pik.* and *koy.* respectively.

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THE SYMBOLISM OF THE SAVITRI-VRATA.

BY B. A. GUPTE, F.Z.S.

THE *Savitri-vrata* is a fast kept by Hindu women on the last three days, or the last day of the bright half of the Jyêshthâ (June) to avert widowhood.

In order that the reader may appreciate the Nature-myth of *Savitri*, which underlies the symbolism and the ceremonies proper to the occasion, I will quote the Paurânic story : — She was the daughter of the king *Āsvapati*. When she had reached a marriageable age, her father asked her to go in search of a husband and make her choice herself. She returned and announced to her father that she had chosen *Satyavat*, the son of an old king, who, after being dethroned, was then living in the jungle with his wife. At this time *Nārada*, the all-knowing saint who happened to be present, told her and her father that it would be choosing grief and misery, because *Satyavat* was fated to die within a year. But the high-minded maiden could on no account be persuaded to change her mind. They were, therefore, married. *Sāvitri* discarded her princely jewels and dresses, and followed her husband in the coarse raiment of the hermit. During the last three days of his life she vowed to fast. On the fated day, as her husband had gone out to collect fagots or to fell trees, she accompanied him. Fatigued by his work, *Satyavat* rested his head upon his wife's lap and fell asleep. At this point there are variants in the story. Some authors say that a branch of the tree fell on his head, while others proclaim that he was bitten by a snake. Anyhow the fact remains that he rested his head on the lap of his wife, — Mother Earth, as will be shown further on. At that moment *Yama*, as the *Marāthās* call him, or *Jama* as the *Bengalis* say, snatched his soul out of his body in the presence of his devoted wife and moved towards the South. *Sāvitri* closely followed the God of Death, and as she was a *Sati*, even the hard-hearted *Yama* dared not interfere with her. At last, Love conquered Death, and at her earnest solicitation, *Yama* restored life to the prostrate body of her Lord, and blessed her with gifts. Among them were — the restoration of the lost eye-sight, youth, and crown of her father-in-law, and the birth of a hundred sons to the now happy pair.

Sāvitri is therefore regarded as the highest type of conjugal fidelity, and her example is held out to every daughter of high-class India for imitation. Here the *Purāṇa* ends, but *Ethnology* does not discard all mythological records as mere stories. *Carlyle* tells us that behind literature there is a great deal of the history of the evolution of religion handed down by tradition. Traditions are still recorded in India by symbols or in hieroglyphic or pictographic writings, and with my wife's help I have been able to get a copy of some traditional drawings lately made with sandal-wood paste on a wall. I have not interfered with her original production (Plate attached), as I prefer it to any of the artistic embellishments of modern artists, who would introduce the ghost-like shadow of death in servile imitation of *Watt's* celebrated paintings of Love and Death and murder or mutilate the chaste symbolism of the past, *vide* modern chromolithographs sold in the *bāzārs*.


The first impression produced by the picture is that it is a marriage scene. The priest (fig. 36) and the group of musicians (figs. 37, 38, 39) tell us that. But let us look at the Sun (fig. 1) and the Moon (fig. 5). They are the two eyes of the *Mahāpuruṣa* or the Great Person, the common source of life, the highest manifestations of fructifying force. *Emerson* tells us that it is the vivifying morning sun, which, rising, awakens the sleeping world and gives life to men and plants. The Sun¹ and the Moon signify beatific life, and in their conjunction were emblems of blessedness. On the elaborate Shield of *Achilles*, *Homer* is careful to describe

¹ Note by Mr. R. Burn, I.C.S. The Sun and the Moon almost invariably occur on *Sati*-pillars in *Bundelkhand*, and are usually interpreted as symbols of chastity, thus implying the everlasting union of the faithful wife with her husband.

a representation of the Moon in full, together with the disc of the Sun. In Egypt the Sun is Osiris, the Good Being, the vivifying eye of Hor. In the harvest-scenes of the Mexican gods in the *Codex Tarono*, the lives of the seeds are shown to exist to immortal fruitage in the country of the Sun, and in that Blessed Isle, the garden of Ialon, even the soul of the man awaits the touch of the solar fire to kindle again and bloom into the familiar and coveted form of man. It is a boon which the Egyptian seeks in his appeal to Osiris that the Sun should shine upon his sarcophagus. The Persian symbol of the divinity resembles one drawn in India. Emerson adds that they are considered to be anthropomorphic beings, and are in both the countries represented with human faces. In India, the Moon is called *Ośādhipati* or Lord of the Vegetable Kingdom, and the brother of the Sun. In Egypt again, the Moon is the presiding genius of the Thunder Bird, the giver of rain. In Chaldea, as well as in Mexico, the Moon is not always distinguishable from the earth goddess, Coltine.

Figs. 2, 3, and 4 are **hanging lamps**. May it be that they represent stars or constellations? Fig. 3 is called *akṣa-dīvā*, sky-lamp, and is exhibited on a pole at the time of the *Divālī* Festival, to guide, according to the *Marāṭhās*, the gods who are expected to grace the festival with their presence. In Bengal they are supposed to guide the departed souls of the people.

Fig. 6 is the *ārtī*, or one of the **floating frames** for lamps which are launched on the Ganges in Benares and other places, reflecting in the limpid water a scene all ablaze. *Ārtī*, in some shape or other, is necessary in all *pūjās*. The other articles required for a *pūjā*, as well as for a marriage ceremony, are also in evidence. Fig. 16 is the cylindrical **box for keeping kunḡun**, the red powder applied by married or unmarried (excepting widows) Hindu women to their foreheads. Fig. 17 is the box which contains a preparation of bees'-wax, the adhesive medium for the red powder. Fig. 18 is the *tabak* or tray for holding flowers, moistened rice, and sandal-wood paste. Fig. 19 is the *pañcāpālē*, or **five-partite box**, for keeping turmeric powder, *kunḡun*, scented *abhīr*, brown *guldī*, and red *sendūr*. Fig. 20 is the *tāmbyā* or *lōtā* to hold water and to represent Varuṇa, the God of Rain. Fig. 21 illustrates the **water-cup** and the **sacrificial spoon**: Fig. 24 is the **comb**: Fig. 25 the **looking-glass**. These are the toilette requisites of a bride, and are not symbols, except in so far as they indicate the happy married state of the main figure.

Fig. 23 is, however, an exceptional group of fine coils, with a double significance. In this place they represent the **bamboo-trays**, in which a bride's requisites are put together and distributed among married women. But when considered with the winnowing-basket trays, shaped like a horse-shoe, similarly used during the Gaurī or Harvest Festival, they lead one to think of the coil — the symbol of the celestial serpent — the emblem of the awakened forces of the Spring, as will be seen further on. Fig. 7 is the **serpent** or *nāg*, represented in Hindu mythology by the *Sēṣā*, or thousand-headed cobra, who supports the Earth, and by *Vāsuki*, the snake that coils itself round Siva. In Egypt, it symbolize lightning. The North Indians attribute to this symbol the power of giving life in their shamanistic rites, and the medicine-man uses it to secure resurrection and preservation. The Mexican sun-snakes were marked with disks on their heads, and, says Emerson, would appear to refer to the awakened forces of Spring after the hybernating Winter: (*vide* specimens in the Ethnological Museum of Berlin.) The Indian rattle-snake is supposed to hold a *manī* or jewel in his head, which he puts out at night to guide himself with its bright light. This head-jewel or *manī* is sometimes drawn above the head thus: . The serpent hair of the Gorgon-head amulet of Athene's shield is a representation of the aerial serpent, seen to leap from the skies in forked lightning. The coils on the locks of the gods of Assyria and Chaldea, the waving locks of the Egyptian god Bes, and the serpent-locks of Ato-to-harto, the Indian demi-god, are all intended as signs of celestial approaches and domination. An idol in

the Ethnographic Museum at Berlin has all the lineaments of its face composed of serpents, and is supposed to be a graphic, though barbaric, image of Immortal Reawakening Life, the God-head of Nature. The hybernating snake awakens with the approaching Summer. When the heat of the Sun descends in vast waves upon the Earth, and vegetation springs up, the serpent throws off his old garments and comes forth in burnished splendour, the symbol of bright Athene's celestial array. Thus then the serpentine coil suggests the joys of the vernal epoch of resurrection. Demeter, the goddess of maize, was once adorned with serpentine locks. It was she whom the Greek believed to be in attendance within the tomb with the maize in her hand.

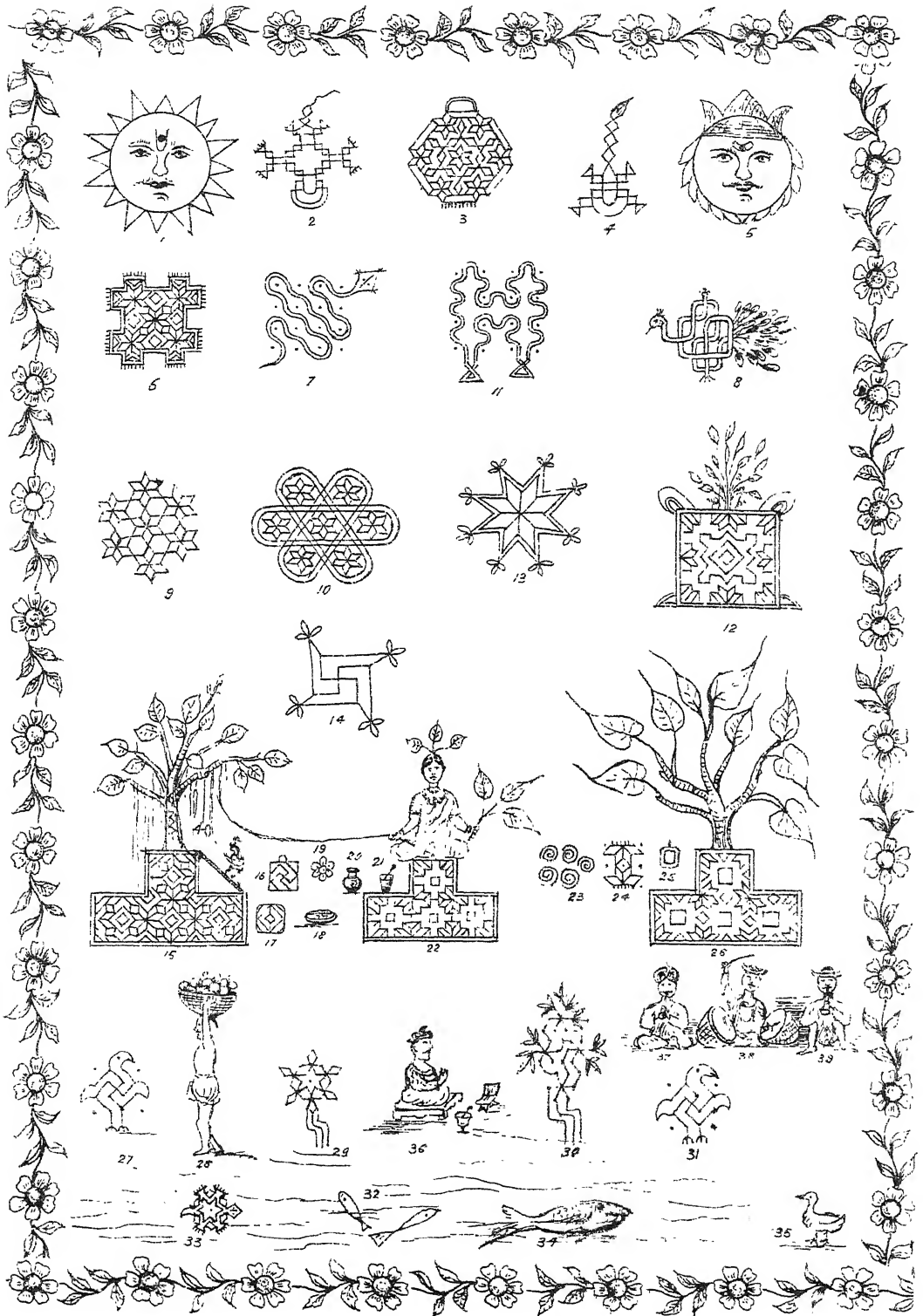
Fig. 8 is a **peacock**, closely associated, like the stormy petrel, with the approach of the monsoon. At that time the peacock puts on his annual new plumage. Sanskrit literature is full of references to the joy which the approach of a cloud produces in the peacock. Fig. 9 is called *jālandrāphūl*, which may mean fret-work, but the lotus-design deserves notice. Fig. 10 is called *chendu*, a ball. I am unable to explain what it means and why it comes in here. Fig. 11, *sésācha-palang* or 'bed of the thousand-headed cobra.' Vishnu sleeps on it, but the name Vishnu literally means 'he who pervades the universe.' Fig. 12 is the sacred *tulsi* plant, the consort of Vishnu, itself an emblem of resurrection as well as chastity. Fig. 13 is a *kamal* or lotus, the seat of Brahmā, the Creator, and of Lakshmī, the Goddess of Wealth. Fig. 14 is the *fylfot*² cross, the Svastik, the symbol of the four quarters of the globe, as well as of the winds and the emblem of good-luck. Fig. 15 is the *Ficus indica*, the Indian fig-tree, with associations like the Golden Bough of the West. It never dies, its aerial roots support its new branches and it goes on growing for ages, as the historical *kabîr bar* has been. Fig. 22 is called **Vata-Sāvitrī** after this king of the forest. It represents the chief deity :— **Mother Earth**, the daughter of the Sun. She holds a twig of the *Ficus religiosa* in one hand, and the aerial root of the *Ficus indica* in the other, and has growing over her head an offshoot of the *vata*. She is the bride, whose marriage is celebrated every year, with the revived Fructifying Force personified in *Satyavān* or *Satyavat*, who is seen climbing the eternal, evergreen fig-tree (fig. 40) in the presence of, and side by side with, a snake, the emblem of resurrection. Figs. 27 and 31 are **sparrows**, the harbingers of a crop. Fig. 28 is a **mango-hawker**, the mango being the first-fruit of June. Fig. 29 is the **mango-tree**. Its leaves are strung into wreaths to make festoons for marriage-bowers : its inflorescence is sacred to Madan, the God of Love; its fruit is offered to gods. Fig. 30 is the *bâl* (*Ægle marmelos*). Its trifoliate leaf is sacred to Śiva, the emblem of procreative power, as seen in the phallus. Figs. 32, 33, 34, and 35 are the usual associates of a **river**. All primitive colonies were established on the banks of the rivers. Fig. 36 is the **priest** reading his text, and figs. 37, 38, and 39 represent a **group of musicians**, so essential to a marriage ceremony.

One important feature remains to be noticed : the **altar** on which the two fig-trees and the central figure are depicted : (see figs. 15, 22, 26). The square altar represents the Earth in Egyptian hieroglyphics, the stepped altar indicates the verb 'to be' or 'to make.'³ The Egyptian Isis bears upon her head a stepped altar or throne and kneels deploring the death of Osiris, in a sculpture in the British Museum.⁴ The Greeks used stepped altars, and to the lesser gods they built altars of two steps, as is the case in this pictograph.

² The ring-topped cross or *cruz ansata* of Egypt, Asia Minor, and Chaldea, the guarded cross, the gammadion or svastika, of Scandinavia, Central Europe, the Caucasus, India, Tibet, China, and Japan, is held to be lucky. — Sir James Campbell, in his *Notes on Spirit Basis of Belief and Custom*, p. 53.

³ *MS. Mexicaine Bibliothèque Nationale Paris, Codex Telleriano*.

⁴ *Champolion, Gr. Egyptienne*, p. 454.



From all these symbols and from the time at which the Sāvitrī-fast is observed, the conclusion forced on us is that it is a Nature-myth. Dr. Tylor⁵ tells us that the close and deep analogies between the life of Nature and the life of man have been for ages dwelt upon, and poets and philosophers have, in simile or in argument, told us of light and darkness, of calm and tempest, of birth, growth, change, decay, dissolution, renewal. The natural phenomena of the seasons due to the relation of the Earth with the Sun have given rise to many myths. The Sun is Sāvitur⁶ in Sanskrit, and Sāvitrī means the daughter of the Sun, just as Jānakī and Bhīmākī mean the daughters of Janaka and Bhīmaka respectively. Sāvitrī is also the name of the wife of Brahmā, the Creator (Nature), and the heroine of the legend is supposed to be her *avatāra* or incarnation. The Sāvitrī-vrata⁷ is therefore the annual celebration of Mother Earth's marriage with Nature, the Creative Power, Satyavat (*lit.*, truth incarnate), or Nature just reviving after the first few showers of the monsoon. It is the marriage (not rape) of Persiphone. It is Odysseus returning to his mourning, constant, Penelope.

A few points from the Sanskrit text called *Sāvitrī-pūja* in the *Shānda Purāna* deserve notice. The original Sāvitrī of the story is called the wife of Brahmā, the Creator. When she appeared before "the king" she held *akṣha sūtra* in one hand, and a water-jug in the other. *Akṣha sūtra* means terrestrial latitude, from *akṣha*, to reach or to pervade, and it may mean the root of a tree when it reaches the earth and spreads itself. The king is called Dyumatsēna, but *dyu* is sky and *dyumat* is brilliant. Satyavat or Satyavān, the husband of Sāvitrī, who has mythologically been called his son, is also called Chitrāśva, which means a wonderful horse-player, which is the name of Aruṇa, the Charioteer of the Sun, who manages the seven-faced horses of the Sun, and these wonderful horses represent the Sapt-rishis or the Constellation of the Northern Pole with the Polar star. Further on, there occurs expression ग्लानिश्चा महतीजा, *glāniścha mahatijā*, a swoon. Can it be the state of hybernation? The God of Death is called वैवस्वत यम, Southern Yama. May it not mean the Southern blast of wind which destroys tender shoots?

One more interesting quotation, though not directly connected with this myth, gives strong corroborative evidence of the belief in the little man (soul) in the body of the living big man, described by Fraser in his *Golden Bough*, thus : अंगुष्ठ मात्रं पुरुषं निष्कर्षं यमो बलात् ॥ ९० ॥ *i. e.*, Yama forcibly took out an image of a man of the size of the thumb from the mortal frame of Satyavat. This quotation serves to confirm the conclusions ethnologists have arrived at regarding primitive belief about "life as distinct from the body."

NOTES ON SOME FRONTIER SHRINES.

BY LAL SHAH, BANNU.

I.

SHRINES OF THE KURRAM WAZIRIS.

1. — The Zīārats of Pir Sābiq and Pir Rāmdīn.

THESE two shrines lie close to each other at the junction of the Thal and Biland Khêl boundary, about four miles from the latter village, and are held in high veneration by the Biland Khêls, Thalwāls, Khattaks and Kābul Khêl Wazīris, who pay annual visits to them and make vows for the increase of their cattle, wealth, and sons. In former days, cows and sheep were slaughtered as offerings here, but no sacrifices are now made. Hindūs also resort to them,

⁵ *Primitive Culture*, Vol. I, p. 318.

⁶ "Tat Sāvitrī Varennyam," &c. *Hindu Sandhyā*.

⁷ Sāvitrī is Gāyatrī, and Gāyatrī or Cow is the form in which Mother Earth appeared before Indra, whenever in distress through drought.

but Shī'as never visit them, although the saints were Hussainī Sayyids. The descendants of Pīr Sâbiq and Pīr Râmdīn are known as the *pīrs*, or religious guides, of the Biland Khêls and comprise no less than fifty families. They own one-fifth of the Biland Khêl possessions, and are a powerful community.

The Kâbul Khêl and other Wazīris, when proceeding to the Shawâl and other places in summer, leave their grain, hay, and household property within the precincts of these shrines and find them intact on their return in winter. The shrines are covered over with domes shaped like canopies, and are consequently called the *duâ-gumbat ziârat*, or shrines with two domes.

The story about the miraculous power of the saints is as follows :—The Biland Khêls, being in want of water for the irrigation of their lands, begged Pīr Sâbiq and Pīr Râmdīn to dig them a canal from the Kurram river, and this the saints undertook to do. Though they had no money, they commenced excavation, and when in the evening the labourers came to them for wages, they directed them to go to a certain rock, where they were paid. Nobody could tell how they came by the money. One day, while excavating, the labourers found their way blocked by a huge stone, which they could neither remove nor blow up. The saints thereupon ordered them to leave it alone and retired. In the morning, when the labourers returned to work they found that the rock, which had to them appeared an insurmountable obstacle, had been riven asunder by the saints, who had made a passage for the water to flow through. Two years after the completion of this canal, the saints died. The Biland Khêls, who are their chief disciples, attribute their prosperity to their patronage and the proximity of the two shrines. To cut trees in the vicinity is looked upon as sacrilege.

2. — Râmdīn Ziârat.

This shrine lies midway between Biland Khêl Village and the shrines of Pīrs Sâbiq and Râmdīn. This Râmdīn was a descendant of Pīr Sâbiq, and should not be confounded with the Pīr Râmdīn who was Pīr Sâbiq's contemporary. He was a great Arabic and Persian scholar, and endowed with saintly powers before he came of age. When a child of four, as he was seated one day on a low wall, repeating verses from the *Qurân* and meditating on their import, he happened in his abstraction to kick the wall with his heels, which began to move, and had gone seven or eight paces before the saint became aware of what had happened and stopped it. The wall can be seen even to this day.

One day he went to a hill, sat down under a *pleman* tree and began to repeat verses from the sacred book. The shade of the tree pleased him so much that he determined to plant one like it near his own house. Having finished his reading, he walked home and was surprised to find the tree following him. He turned round and ordered it to stop. The tree is now known as the *rawdn pleman* or 'walking *pleman*' and is held in high esteem by the surrounding tribes. Its twigs, when worn round the neck, are said to cure jaundice. A stone enclosure about fifty yards in diameter surrounds it, and to this the Kâbul Khêl Wazīris bring diseased cattle there. The moment they taste the earth of the enclosure they are cured.

3. — Sar Prêkarai Faqir.

The Shrine of the Beheaded Saint.

This shrine lies about four miles from Biland Khêl Village. The saint is said to have been a cowherd, and one day, while grazing his herds on a hill-top, he was attacked by a gang of Malli Khêl Tûris, who killed him and carried off his cattle. Tradition says that the severed

head of the saint pursued the raiders for nearly a mile, and that when they turned and saw it they fled in dismay, leaving the cattle behind. The cattle were thus recovered. There are now two shrines, one at the place where the saint's body fell, and the other where his head was found. As he was a great lover of cattle, all those desirous of increasing their herds visit his shrine, fix small pegs in the ground and tie bits of rope to them, as a hint that they want as many cattle as there are pegs; and the belief is that their efforts are not in vain. The saint's descendants, who go by the name of Mandûrî Sayyids, are found in Kurram and the Bannû District. They are supposed to possess the power of curing people bitten by mad dogs. Their curse is much dreaded by the people, and nobody ventures to injure their property. In the tribal *jirgas*, whenever one party wishes to bring the opposite side to a permanent settlement or termination of a feud, it invariably secures the attendance of a Mandûrî Sayyid at the *jirga*, as no one will venture to violate or contravene an agreement drawn up in his presence. People whose property is insecure in their houses take it to the precincts of this shrine in order to secure its safety, and no thief will venture to touch it. A jackal is said to have once entered the compound of the shrine with intent to steal, but it was miraculously caught in a trap and killed.

4. — Ziârat Sarwardîn.

This shrine is situated about hundred yards from the shrine of Râmdîn (No. 2). This saint also was a Sayyid. His descendants, who live in the surrounding villages, are said to have been much oppressed by the high-handedness of the Thalwâls (inhabitants of Thal), who maltreated them and forcibly diverted their water. One day descendants of Sarwardîn, exasperated by the excesses of the Thalwâls, went to their ancestor's shrine and prayed against them, and it so happened that one of the men, who was actually engaged at the time in injuring them, died within twenty-four hours. Another man, who had stolen some grass from the field of a descendant of this saint, saw in a dream that he was stabbed by a horseman and when he awoke he went mad, ran about like a wild animal and died soon after. The descendants of this saint are also respected and dreaded by the people, though not to the same extent as those of the Sar Prêkarai saint.

5. — Nâsimu'llâh Ziârat.

This shrine is about three hundred paces from Biland Khêl Village. The saint belonged to the Qâz Khêl family and lived a life of great austerity. He very seldom spoke, always remained bareheaded, and passed his days and nights, both summer and winter, in water. He left to his posterity a green mantle and a green cloak. The popular belief is that these clothes, when drenched in water, have the power of bringing down rain from the sky. His descendants look upon them as a sacred and valuable legacy and would not part with them for anything.

6. — Khalîfa Nika Ziârat.

This shrine lies about a mile from the Village of Biland Khêl. The saint, who goes by the name of Khalîfa, was a beloved disciple of Hâjî Bahâdur Sâhib, whose shrine is at Kobât, and he is said to have been allowed by his spiritual guide to lift kettles of boiling water on his bare head. There is a belief that if a man receive a piece of cloth from this saint's descendants and dip his hand along with it in boiling water, it will come out unscathed. This shrine is visited both by men and women and vows made for the birth of sons and increase of wealth. The Kâbul Khêl and Khôjal Khêl Wazîrîs make frequent visits to it. A stone taken from the *ziârat* and passed over the body is looked upon as a potent charm against evil-spirits.

7. — Khand Ziârat,

This shrine is close to the village of the Karmandî Khêl Wazîrîs and is highly venerated by them and by the Mayâmîs. Khand was a Mandûrî Sayyid, and the popular belief among the Karmandî Khêls is that the vicinity of the saint is a strong safeguard against the prevalence of cholera, fever, and small-pox. The Karmandî Khêls, on proceeding to their summer settlements in the Shawâl hills, leave their household property in the precincts of this shrine and find it untouched on their return in the following winter.

8. — Saif 'Alî Ziârat.

This shrine stands six miles from Spînawâm. The saint was a Kâbul Khêl Wazîrî. His descendants, who are known as Îsâ Khêl Kâbul Khêls, are much respected by the people. A man, who stole a bundle of hay from the precincts of this shrine, became blind and his house was burnt down the same night. The saint's descendants are held in repute by the Wazîrîs of the Karmandî Khêl section, and when the rains hold off they are fed by the people by way of offering, the belief being that a downpour will immediately follow. They are also empowered to give charms to the people, which they say have a wonderful effect in curing various diseases.

9. — Ghundakai Ziârat.

The shrine stands on high ground and is known as the shrine of an Aşhâb, or Companion of the Prophet. In its precincts, the people stock their crops, after they are cut, and they are then safe from the hands of an incendiary.

II.

SHRINES OF THE MADDA KHEL AND OTHER WAZIRIS OF THE TOCHI VALLEY AND OF THE AHMADZAI WAZIRIS AND OTHERS OF WANA.

1. — Mâman Ziârat.

This shrine lies in a village, called after it the Ziârat Qil'a, which stands within a bugle sound of Shêrannâ. The saint is a descendant of the famous Dangar Pîr, whose shrine is in the Gyân country in Khôst, Afghânistân. Almost all the tribes of the Tôchî Valley, viz., the Maddâ Khêls, Khizzar Khêls, Dangar Khêls, Tannîs, and Daurîs, visit it, and to its presence they ascribe their prosperity, security, and very existence. The tribes living close to the shrine visit it almost every Friday. Those living farther away resort to it at the 1d and Muharram. It is guarded by Wazîrî *muzâwars* (guardians) who are entitled to one *ozha*¹ of grain per house from each crop. They also receive a share of the alms of pilgrims, who make offerings and slaughter sheep, goats, and cows at the shrine. Vows are made here for an increase in wealth and the birth of sons. The Spêrkâis, Walî Khêls, Tôrî Khêls, and Maddâ Khêls when going to Shawâl, and the Kâbul Khêls when returning to Marghâ, on their way to Kurram, deposit in the precincts of this shrine all such property as is not required for immediate use. The belief is that it is immediately transformed into a snake if touched by a strange hand. A murderer wishing to make peace with his enemies resorts to the shrine for seven consecutive Fridays and thereby succeeds in his object. During his lifetime, the saint is said to have asked one of his *shêlêhs* (disciples), called Dâlê, to cook a *kôk*² two maunds in weight, and the

¹ About 20 *sêrs*.

² A *kôk* is a Wazîrî loaf, round like a ball, and cooked on the embers by placing a hot stone in the centre.

story goes that the *shêlêh* succeeded in so preparing it, that when it was weighed it was found correct. The saint is said to have blessed Dâlê for his deftness, and the following proverb is associated with his name: "*Dâlê dang dai-kôkê dang dai*, Dâlê is tall and his *kôk* is also tall." The large boulders seen near Dagar Qil'a are said to have been detached from the hill by the miraculous power of this saint. On one occasion he sent his *shêlêh* to Pâôlai, a gardener, to fetch fruit, but the latter refused to give him anything. On this the *shêlêh* called out "fall, fall," and the fruit began to fall one after another. The gardener was frightened and gave him as many as he could carry. Lunatics, who cannot otherwise be cured, are tied up by the side of this shrine and recover in a week. It is said that unholy persons cannot pass a quiet night within the precincts of the *ziârat*. The descendants of Mâman are known by the name of *pîrôn*.

2. — Bâbâ Ziârat.

This shrine stands near Dandê Village and is visited by Maddâ Khêls, Tôrî Khêls, Dauris and other tribes of the valley, who make offerings of live animals. The flesh is distributed among the poor and needy Waziris, who hang about the place at such times. The descendants of this saint are called *faqîrôn* and are looked upon with respect by the people.

3. — Mara Panga Shahid (Martyr).

This shrine is situated on the slopes of the Char Khêl Range and is held in high esteem by the Machâs, Ismâil Khêls, Nazar Khêls, Khezzer Khêls, Taunis, Jônî Khêls, and Bakhsî Khêls, who visit it in the hot weather *en route* to their summer quarters. A goat or sheep is slaughtered for every flock that passes by this *ziârat*. All those visiting it go on a Friday morning, and after throwing some wood-chips round about the tomb, fall asleep and in their dream see their desires fulfilled. On waking they pray to the soul of the saint, slaughter a sheep or goat, and distribute its flesh among the poor. All who have once slaughtered a sheep or goat at this shrine become the saint's disciples, and it becomes incumbent upon them to slaughter a sheep every year by way of offering to the shrine. *Ghî*, querns, beams and mats are deposited within the precincts of this shrine by the nomad tribes. Flags are also hung here, and a bit of stuff taken from them and tied about the neck is looked upon as a safeguard against all diseases.

4. — Chang Mangal Ziârat.

This is situated close to Achar, a village about twelve miles west of Pattâ Khêl. The saint was a Mangal and passed a pious life in this vicinity. He has no descendants here. The shrine is visited both by Maddâ Khêls and Achars. A thread, equal to the length of this tomb, worn round the neck is said to be a specific for fever and jaundice.

5. — Dangar Pir Ziârat.

This is a most important shrine, situated in Gyân and periodically visited by almost all the tribes of the Tôchî, Khôst, Zadrân, and Urgûn. The saint was a Sayyid and an ancestor of Mamân. His descendants are called Dangar Khêls and are found at Ghazlâmî and other villages of the Tôchî Valley. They are called *pîrs* by the Tôchî tribes and are highly venerated by them. Their displeasure is much dreaded, especially by those who become *murids*, or disciples of Dangar Pir. The name Dangar, which means 'lean,' was given to the saint on account of his physical condition. His home is traced to Egypt, of which country he is said to have been king. He is afterwards said to have laid down his sceptre for a saintly staff and to have travelled to this country. In his travels he was accompanied by Misô or

Musa (now known as Musâ Nikkâ) and Mamân (now called Mamân Pîr). People take special care never to offend the descendants of Saint Dangar, for it is said that whenever anybody does so, the saint in his rage miraculously flings blades of iron at him, and destroys him and his family. These iron blades are called *zaghbirs* by the people.

6. — Mâman Pîr Ziârat.

This shrine is about two hundred yards from Dangar's shrine. In the autumn a joint fair is held by the Gyâns at the shrines of Mâman Pîr and Dangar Pîr, at which a sheep is slaughtered by every family attending it. Mâman Pîr belonged to the Abbaside dynasty, and the following saying shows how much, according to popular belief, he was loved by God : —

ما من عباسي — خدای درسی بر بین دالاکم غریبم نذدی حسی

“God is as enamoured of Mâman the Abbaside, as a cow is of her new-born calf.”

7. — Musâ Nikkâ Ziârat.

This shrine stands on the right bank of the Shakin Algad in Birmal on the Wânâ-Urgûn border. Musâ Nikkâ claims to be the ancestor of all the Wazîrîs, whether in Wânâ, Birmal or the Tôchî. The Ahmadzâi Wazîrîs and others on their way to Birmal in summer leave their superfluous property in the precincts of this shrine and on their return in autumn find it intact. The belief is that any one stealing property thus deposited is immediately struck blind.

The Musâ Ziârat is visited by the Ahmadzâis and Mahsûds of Wânâ, the Saifalîs and Paipallîs of Birmal and the Maddâ Khêls and others of the Tôchî. Many stories are told of the miraculous powers of this saint, as, for instance : — One day the saint's brother Isâ was grazing his flock in the hills. There was no water in the neighbourhood. Isâ and his flock both became parched with thirst. Just then Musâ came to his brother's help and with his stick made a small hole in the ground, covered it with his mantle, and began to pray. After a while he told his brother Isâ to remove the mantle. The tradition says that a spring of clear water began to ooze from the hole, at which Isâ and his flock quenched their thirst. Musâ then closed the hole and the spring dried up. The site of this spring is in the Warmâna Nâlâ, close to which are seen two large heaps of stone called the *chillas* of Musâ and Isâ. Within the walls of this shrine are three trees, which are believed to be endowed with different miraculous qualities. To embrace the first will give a man a wife; to climb the second will give him a horse; and to swing from the third will give him a son. Close to the Musâ Nikkâ Ziârat are two others, known respectively as Shin Starga Ziârat and Baghar Ziârat. All three shrines are visited on one and the same day and joint sacrifices made.

8. — Michan Babâ Ziârat.

This shrine stands about eight miles east of Wânâ. The descendants of this saint are not found in Wânâ, but it is probable that the scattered families of Michan Khêls, found in the Bannû District and elsewhere, are his descendants. The shrine is visited by the Zallî Khêls and Mahsûds and vows made for the birth of sons.

III.

MINOR SHRINES OCCASIONALLY VISITED BY THE AHMADZAI WAZIRIS AND OTHERS.

1. — Umar Aga.

A Daftani saint, who has a shrine at Dhana, about twelve miles north-west of Wânâ.

2. — Khôjaki Ziârat.

This is situated at Mauṛa. The saint was a Sayyid and the shrine is visited by the nomad Wazirîs.

3. — Madâr Babâ Ziârat.

This is about fifteen miles west of Wânâ and has a well close to it, where Wazirîs encamp every year.

4. — Mâmin Ziârat or Patân Ziârat.

This is situated on a hill near Madâr Ziârat.

MISCELLANEA.

THE ALLEGED CUSTOM OF NAMING A HINDU AFTER HIS GRANDFATHER.

DR. VOGEL recently favoured me with a criticism in the following terms:—

"In your account" (*E. Hist.*, p. 254) "of the Guptas, you refer to a Hindu custom to name a child after its grandfather. Are there really enough instances, except that of Chandragupta, to justify the use of that term? Here, in Chamba, I have been told that it is considered inauspicious to name a child after any of its ancestors." The same difficulty may present itself to other readers, and I shall therefore try to show that my assertion of the alleged custom in ancient times was not made without warrant. It was, however, made rather on the authority of Sir Alexander Cunningham, who published the proposition more than once, than upon a rigorous induction. But, although this is the case, the examples which can be cited without much search, are, I think, sufficient to justify me in following Cunningham's authority.

The case alluded to by Dr. Vogel is, of course, the leading one, that of Chandragupta I. and Chandragupta II. of the Imperial Gupta Dynasty in the fourth century A. D., who undoubtedly were related respectively as grandfather and grandson. The same dynasty offers a nearly exact parallel in the two Kumāraguptas, who were related as great-grandfather and great-grandson. It is quite clear that the Gupta kings did not agree with the Chamba people in thinking it unlucky to name a child after an ancestor.

In the genealogy of Harshavardhana's ancestors we find Rājyavardhana I. and II. similarly related as great-grandfather and great-grandson. In the Valabhî lists the names Dharasena and Dhruvasena each occur three or four times, Dharasena IV. being separated

from Dharasena III. only by Dhruvasena II. So in the Vākātaka Mahārājas we have Pravarasena I. and II. with three generations intervening; and Rudrasena II. and III. with only one between, namely, Pravarasena II. In the Gurjjara line of Bharōch we have Dadda I. and II., separated by Jayabhata I. In the Chalukya dynasty of Bādāmi, the celebrated Pulakeśin, or Pulikeśin II., was grandson of his namesake, Pulakeśin I. All these examples may be seen together in Dr. Hoernle's Synchronistic Table in *J. A. S. B.*, Vol. LVIII., Part I., 1889.

The Pallava genealogies (*E. Hist.*, *India*, p. 353) offer other instances in the recurrence of the names Mahendravarman, Paramēśvaravarman, and Skandavarman, where the homonymous chiefs were all related severally as grandfather and grandson.

The above list will suffice, perhaps, without further search, to establish the existence of the alleged custom among the ruling families of ancient India both in the north and south.

VINCENT A. SMITH.

Hazelwood, Cheltenham,
6th December 1905.

THANESAR.

THE derivation and spelling of the name of Thānēsār, the famous city in the Ambālā (Umballa) District, Pañjāb, N. lat. 29° 58', E. long. 76° 52', being open to doubt, and the actual practice varying, it may be worth while to note the variations in spelling, and the reasons for them. Dr. Vogel recently wrote to me to enquire why I gave the Sanskrit equivalent of the name (*E. Hist. India*, p. 275) as 'Sthānvisvara.' That form, without diacritical marks, was given because Bāṇa in the *Harsha-charita*, ch. III.

(Cowell and Thomas, transl. p. 81) celebrates the praises of 'a certain district called Sthāṇvīvara.' This form, स्थाण्वीवर, implies the derivation from स्थाणु and ईवर, and is explained by the observation of Cunningham, who has recorded that one of the holy spots near Thāṇesar is 'the Sthānu-tirath, where Vena Raja dedicated a shrine to Siva, under the name of Sthānu.' He gives the legend (*Reports*, II., 217).

But Cunningham himself (*ibid.* p. 212) believed the modern name to be derived from the Sanskrit 'Sthāneswara,' that is to say स्थानेश्वर, a compound of *sthāna*, with the dental *n*, and *īśvara*. The modern spelling will vary accordingly as the name is derived from *sthānu* or *sthāna*. Notwithstanding Bāṇa's sanction to the form *sthāṇvīśvara*, Cowell and Thomas, in their

Preface (p. xi.), simply write 'Thāṇesar.' Bühler (*Ep. Ind.* IV. 208) adopts the spelling 'Thāṇesar,' with the cerebral *ṭh* and *ṇ* and the palatal *ś*. Dr. Fleet (*Gupta Inscr.*, Index, s. v. 'Harsha') writes 'Thāṇesar,' with the dental *s*. Modern Hindi spelling is so lax and capricious that every variation in the way of writing the consonants in the name probably could be justified by local examples. Scientific European writers are, I think, fully warranted in writing either Thāṇesar, or Thāṇesar, with the minimum of diacritical marks.

VINCENT A. SMITH.

Hazelwood, Cheltenham,
6th December 1905.

BOOK-NOTICE.

THE CARE OF ANCIENT MONUMENTS. By G. BALDWIN BROWN, M.A., Watson Gordon professor of Fine Art in the University of Edinburgh. Cambridge (University Press), 1905.

THE Care of Monuments — Die Denkmalpflege, as the Germans call it — has, during the latter half of the nineteenth century and especially during the last twenty-five years or so, developed into an important subject of public consideration and even of Government administration in most European countries. It has its annual Congresses, its legal enactments, its private Societies, its periodicals, and official publications, its inspectors and conservators, and Government commissions of experts. The thought and influences that have created this interest and its resulting activity have also called forth a literature already extensive and rapidly growing, which has largely enlisted the attention and sympathies of men of business and in general of the educated public, and is by no means restricted to the antiquary and the scholar. Popular interest is the basis on which the care of national monuments should properly be founded, and it is of the highest importance to awaken among all classes of the population this personal concern. They are "heirlooms from the past and appeal to the piety and patriotism of the present"; and "as the decay or destruction of any one of them involves an increase of value in those that endure, so the care of them will become every year a matter of more and more urgent duty." This appeal of the writer is to the Englishman, but it may well be accepted both by the Hindu and the Anglo-Indian. In India, as yet, there is no such

public interest because there has been no intelligent study of the importance of its remarkably instructive monuments. Properly regarded they are national assets, and the intelligent preservation of them might well be recognized by every educated individual in the country. For long, however, our rulers did but little for their care and too frequently did that little wrongly or in a half-hearted way: it cost money, and that could not be spared from other objects. Recently the policy has swung in certain ways to the other extreme. But their survey, inventorization and preservation are now apparently to be set aside on behalf of "restoration." And, as Professor Baldwin Brown pertinently remarks in the volume under notice, a "comparatively lavish expenditure on monuments is not always wholly to the credit of a country, for much of the money is possibly spent on works of so-called restoration, many of which had better have been left unattempted. Restoration for the sake of restoration is the worst possible way of spending money voted for the care of ancient monuments."

The valuable work of Professor Baldwin Brown under notice consists of two parts: the first discusses the principles and practice of Monument administration; the second and larger describes Monument administration as conducted in the various European countries, with a chapter on India, Egypt, Algeria, and Tunis. The first part deserves the careful study of every one at all interested in the subject. To many it will be both new and highly instructive. The author has

given us, in small compass, a volume that condenses a clear account of the principal activities in this field that have of late been prevalent in Europe. As in his other works, he writes with judicial self-restraint—stating the relevant facts, where diversity of opinion may prevail, from which the reader may form his own judgment. The main purpose of the book is thus to enable those interested “to form an opinion for themselves on the proper way in which ancient monuments should be dealt with.”

The question of Restoration *versus* Preservation or Conservation is treated briefly (pp. 46—56) and in consideration that in Europe ancient monuments (churches, &c.) sometimes need enlargement for modern requirements, when “the alternative is no longer between protection and restoration, but between restoration” and practical abandonment for modern purposes. This, however, is what rarely if ever occurs in India. Without taking a side on the question, the author explains that “Restoration or addition, which at best must mean the placing of new work in juxtaposition with old, necessarily involves a certain æsthetic loss, while this loss may become a most serious and even fatal one when, as too often has happened, the old work is itself tampered with to bring it into accord with the new.” This he illustrates by the case of a mediæval church, to which it may be necessary to re-erect a ruined portion or to add a new aisle. “The case however is different when the ruined structure serves no actual purpose in the life of to-day, and when restoration, if undertaken, would be, so to say, forced on the building merely for restoration’s sake. An attempt has been recently made to bring this distinction out more clearly by dividing ancient monuments into two classes, *dead monuments*, i.e., those belonging to a past civilization or serving obsolete purposes, and *living monuments*, i.e., those which continue to serve the purposes for which they were originally intended. The idea is a sound one in so far as it emphasizes the fact that buildings must be treated with due regard to the place they hold in modern life.” But there are ruined monuments that no longer serve any utilitarian or practical use and where restoration is uncalled for. Such was the ancient church of Iona. Yet “the hand of the restorer was laid on a fabric that so far as it remained was of great interest and beauty” and only required “to be properly supervised and then left alone with its romantic memories about it. The restored building has no useful purpose that it can serve. The restoration is for restoration’s sake and is in every way to be deplored.”

Are we in no danger of such “deplorable” restorations in India, or do not the Progress reports of the last few years already indicate cases of the kind where “the mechanical neatness of a new ‘job’” was not required? When a monument, whether in Europe or India, is “put into a state of ‘decorative repair’ which has robbed it of almost all its æsthetic charm,” every one must agree with the author that it “becomes a place to avoid rather than to seek, and a monumental example of the evils of restoration for restoration’s sake.”

Last century many regarded the exact copying of older work as the orthodox theory of restoration. But this was dissented from by thoughtful antiquaries, and it was subjected to unsparing criticism. “The assault was led,” says Professor Baldwin Brown, “by Mr. Ruskin, whose ‘Lamp of Memory’ in the *Seven Lamps of Architecture* (1849) contains in its latter pages an eloquent protest against the whole idea of ‘faithful restoration’ then in vogue. William Morris followed upon the same side, and in the tracts issued by the Society for the Protection of Ancient Buildings, founded by Morris and others in 1877, as well as in the French periodical *L’Ami des Monuments*, we have clear and accessible statements of the anti-restoration argument.”

“Condensing this into the narrowest possible limits, it may be reduced to the two propositions; first, that the theoretically faithful reproduction of old work is impossible; and, second, that even if it were possible, it would not be desirable. It is impracticable because in the nature of things old work cannot be reproduced. This is true both as regards its form and its spirit. Materials, processes, appliances, tools, the training and the habits of workmen, are in modern times unlike what they were of old, and still more dissimilar is the present relation of designer and craftsman to that prevailing in mediæval days, with the result that the whole spirit of the work of the two periods must necessarily be different. ‘It must be remembered that the mediæval builders were themselves artists, and the mere skill of tooling shewn on an ancient stone gives us pleasure. Any art which is found in the modern work is the art of the designer and not of the workman. The two periods differ so widely in conditions and methods, that it is impossible that they should both produce similar work. A man who knows exactly what he wants to make, works in a much freer way and will meet with better success than the man who is only copying

something he does not fully understand, and who consequently cannot put into his work the human quality which gives such an interest and charm to all spontaneous work.'

"Again, were such exact reproduction in itself possible, it would be inadvisable, because by imposing this conscientious, nay, slavish, copying upon designer and craftsman alike, we should be starving their creative faculty, and condemning them to forego their artistic birthright, their prerogative of freedom. Furthermore, the result when achieved would to the ordinary spectator have the effect of a deceit or forgery. No doubt the sensitive eye could always detect these great though subtle differences between old work and new; but the intelligent though inexperienced student of architecture might often be led astray in the matter of dating. The danger of this has presented itself to the minds of those who have worked out the orthodox theory. The resolutions of the Dresden Congress forbade the use of artificial colouring-matter to assimilate the hue of new stonework to that of the old, and an elaborate system has been devised for indicating by conventional marks or inscriptions those parts of a building which are modern additions or restorations. There is something ridiculous in the idea of labouring anxiously to make one thing exactly like another, and then labelling them with equal care to show that they are different."

At the Dresden Congress of 1900, protests against the pedantry and futility of the old orthodox theory were not wanting, and, as the author remarks, "it was significant that Dr. Clemen, who, as chief conservator of monuments for the Rhineland, has more fine buildings under his care than any other man in Europe, admitted that 'as a rule all representatives of the care of monuments in Germany now agree in this, that restoration work properly so called must everywhere be confined within narrower and narrower limits,' so that the Germans are coming to occupy the same position in this matter as the English anti-restorationists and the French Friends of monuments."

The section on 'classement,' inventorization and official publications is well deserving of attention and has its applications to India, but the reader must be referred to the book itself for the details.

The history of monumental administration in the various European countries, contained in the second part of the book, presents a succinct and clear account of the various official enactments, each chapter being headed by a bibliography and

note of the sources of information relative to the country under consideration. These chapters we cannot stay to analyse.

With reference to India (pp. 230-238) Professor Baldwin Brown sums up the position in these sentences:—"The story of archaeological work under British rule in India is in the main what a student of our national idiosyncrasies would have expected. Efforts have been spasmodic, and have depended largely on the personal initiative of individual administrators. There has been little continuity in policy, because the objects to be aimed at have not been clearly defined, and the centre of interest has shifted backwards and forwards between the rival aims of research and conservation." This condition of things has been largely due to the want of any settled authority, as in European countries and in the French and Dutch possessions of Camboja and Java. In these the Commissions of experts advise and control the direction of the surveys and of works of preservation, and so ensure continuity of policy and wise guidance. But in India, the Secretary of the Department under which the survey is placed can hardly be expected to interfere judiciously, and, if the Viceroy takes a share in the direction, all has to give way to his wishes whilst he rules—that is for a few years,—and then the responsibility lapses into the hands of the chief officer, who may follow his own bent and direct his staff to co-operate in his own particular line of operations. Expert advice or guidance is entirely wanting, and restorations are carried out by his subordinates and the officers of the Public Works Department who have only been trained for work of a very different kind. In such circumstances, what can be expected but results that every competent student must deplore in the future? The best that can be looked for is the 'decorative restoration' of monumental structures by the insertion of careful imitations of details from others of similar style. But the original builders were artists who never imitated details, and these 'slavish reproductions,' as the Professor says, 'have only the effect of a deceit or forgery.' No thanks can be in store from the future writers on Indian art and architecture for the perpetrators of such false and foolish restorations.

The author, having traced in the briefest manner the history of the Archaeological Survey of India to the present date, concludes with a clear and concise analysis of the 'Indian Monument Act' of 1904, explaining its action and its relationship to similar laws in operation in European countries.

J. B.

SELF-IMMOLATION WHICH IS NOT SATI.

BY S. KRISHNASVAMI AITYANGAR, M.A.

IT is an undoubted fact in India, that self-immolation was practised from time immemorial, in one shape or another, the motive having been sometimes spiritual, but often entirely personal. The universally known practice called *sati*, where a woman burnt herself on the pyre of her husband, was only one form of it.

Whether the practice was Dravidian or Aryan in origin, we have instances of it occurring pretty frequently in South India; the earliest known, of an historical character, being the death of the wife of Bhūta Pāṇḍya, an early celebrity in Tamil Literature. One poem ascribed to her is to be found in the collection known as the *Puṇḍarīkavilāsa*. That self-immolation was not confined to women who had become widowed, but was common even among men, sometimes great warriors or learned Brāhmins, is amply borne out by the great epics of India and the lesser ones alike. Arjuna was about to slay himself more than once, but the supreme example is that of Bharata, the younger brother of Rāma, who was saved by the arrival of Hanumān with the happy message of Rāma, just at the moment of entering the sacrificial-fire. It is of self-immolation within historical times that I shall concern myself here.

There is a numerous class of archæological monuments in South India, known as *Virakkal* and *Māstikkal*. The latter term represents *Mahāsati-kal*, i. e., a stone erected in memory of one who performed a *mahāsati*, or act of self-immolation by a woman on the pyre of her husband. The former is a stone erected in memory of a man who displayed valour, either on the field of battle or by some other act of personal courage.

The erection of memorial stones in honour of a fallen hero is as old as the days of the *Kuruf*, i. e., at least as early as the initial centuries of the Christian Era, and there are innumerable examples scattered through the Mysore Province. There are, nevertheless, others recording cases of self-immolation, which were the result of a vow, and in the volumes of the *Epigraphia Karnāṭakā* brought out by Mr. Rice, a number of inscriptions on these memorial stones have been brought to light. Most of them record acts performed in pursuance of vows rather of a civil than of a religious nature.

That religion did indeed sanction self-immolation is borne out by the belief that such acts always forced open the gates of heaven to receive the performers, in spite of the cynical proverb that "no one ought to pull out his tongue to die on an *ekādaśī* day,"¹ and of the popular notion that the suicide cannot go to heaven except by spending the rest of his allotted earthly span as a wandering devil, hovering about his usual habitat. Notwithstanding these beliefs, we have numerous instances of Jains performing the act of *sallēkhana*, i. e., death brought on by starvation. The Chālukya emperor Āhavamalla Sōmēśvara, when attacked with a malignant fever, "went to Svarga" by plunging into the Tungabhadra after a regular confession of faith in Siva. In the *sallēkhana* ceremony, men and women alike took part and devoted themselves to contemplation of the divinity for days without food or water, and we have numbers of instances in the Sravana Belagola Records.

I now give a number of instances of men putting an end to themselves without any direct motive of religion, although faith, such as it was, did underlie most of the acts.

Two inscriptions found in the Arkalgūd Taluq in the Hassan District record instances of friends having thrown themselves into the fire out of sorrow for their late masters, the Ganga kings Nitimārgga and Satya Vākya, respectively. A third case to the point is given in an inscription in Kadur, dated about 1180 A. D. The Governor of Āsandināḍ died, or.

¹ The eleventh day after full or new moon, regarded as a particularly good day for one to die on.

as the inscription has it, "laid siege to Indra's Amarâvatî." On this Bammayya Nâyaka, the slave of Sankamalê, "shewed the way to Svarga." The next instance, Maṣaṇayya's younger brother Boppanṇa, "making good his word for the occasion," went to heaven on the death of Tailappa, the ruler of Banâvase, &c., in 1030 A. D. What the occasion was and why he took this vow is not vouchsafed to us. Perhaps it was a vow that the minister's brother took to show his attachment to his sovereign. Such vows, once made, were apparently not merely expected to be carried out, but sometimes the votary was asked to make good his word, as in the following instance. In the fifth year of Tribhuvanamalla Vira Somêśvara, *i. e.* 1185 A. D., his senior queen Lachchala Dêvî went to heaven. Bôka, an officer of the king, had previously taken a vow — "I will die with the Dêvî." "On his master calling him, saying, 'you are the brave man who with resolution have spoken of taking off your head,' with no light courage, Bôka gave his head, while the world applauded, saying, 'He did so at the very instant.' The word spoken with full resolve is not to be broken."

The next instance I have to exhibit records a vow, taken even without a personal motive, as in the preceding cases. A certain Tuḷuva, Chandîya, took a vow "not to let his finger-nails grow," apparently, if the Banavâse Fort should be disposed of in a manner he did not approve of. It so happened that Ballavarasa and Satyâśraya Dêva jointly made a grant of the fort and a temple endowment in the twelve-thousand country. Upon this the Tuḷuva, Chandîya, "cutting off the finger which he had given at the Permâlû temple and climbing the Bhêrunḍêśvara Pillar leaped upon the point of a spear and gained the world of gods."

Here is another vow made from an entirely different motive. Votive offerings of the nature of that following are made now-a-days also, but by the person who is the direct recipient of the favour sought. This case is, however, peculiar from the fact that the vow was taken, not by the party directly concerned, but by a friend. In 1123 A. D. while Vikramâditya VI. was emperor, and his governor of Banavâse was Ramayya, the Mahâśâmantâ (great lord) Bopparasa and his wife Siriyâ Dêvî, surrounded by all the subjects, were in the temple at the rice-fields, the cowherd, Mârâṇa's son Dêki Nâyaka, made a vow, saying:— 'If the king obtain a son, I will give my head to swing on the pole for the God of Konḍasabhâvi'. This is nothing more, so far as the details of the deed are concerned, than the hook-swinging of modern times, but, as has been pointed out above, the vow is taken by an attendant and not by the principal party.

All these instances show clearly that, when there was enough attachment to persons, or even to ideas, the people of India did not display much respect for life, but showed themselves ready to offer "even the most precious thing on earth, as though it were a careless trifle." The supreme instance of such throwing away of the most precious thing was the suicide, purely from personal affection, of the general of Vira Bellâla, Kuvara Lakshmaṇa (or Kumâra Lakshma) with his wife Suggalâ Dêvî and the army which was attached to him (at least of a select part of it). Kuvara Lakshma was both minister and general of Vira Bellâla and cherished by him as his son. "Between servant and king there was no difference; the glory and marks of royalty were equal in both." "His wealth and his life Kuvara Lakshma devoted for the gifts and victories of Vira Bellâla Dêva, and conquered the world for him as far as the Southern ocean." His wife was Suggalâ Dêvî, who also wore a *toḍar* (a hollow anklet, with pebbles or precious stones inside) like the husband, as a mark of her unswerving devotion to her lord. He had a company of a thousand warriors, vowed to live and die with him. He set up a *vira sâsana* (which is recorded on a pillar near the Hoysalêśvara temple at Halêbid), on which are placed images of himself and Garuḍa, indicating the latter alone as his equal in devotion to his master. "While all the world was praising him as the founder of the greatness and increase of King Bellâla and the cause of his prosperity, the Dandêsa Lakshma, together with his wife, mounted upon the splendid stone pillar, covered with the poetical *vira*

sāsana, proclaiming his devotion to his master : and on the pillar they became united with Lakshmi and with Garuḍa.” The inscription is left incomplete, but the sculptures on the pillar, being all figures of men with swords, cutting off their own arms and legs, and even their own heads, indicate unmistakably what had been done. This example was followed by others, and acts of such wholesale immolation are on record on the occasion of the death of each of the warlike successors of Vīra Beḷḷāla.

Useless waste of life as this appears to us, and entirely needless to demonstrate faithful attachment, it still shews a depth of devotion and a sacrifice of that most precious legacy, life in this world, which ought to evoke the admiration of all, however misguided was the zeal in a cause hardly deserving the sacrifice.

THE TRAVELS OF RICHARD BELL (AND JOHN CAMPBELL)
IN THE EAST INDIES, PERSIA, AND PALESTINE.

1654—1670.

BY SIR R. C. TEMPLE.

Preface.

THIS MS., the full title of which is given below, is catalogued as Sloane, 811, in the collection at the British Museum. It was first brought to my notice by Mr William Foster, at whose suggestion I examined it, and, finding it of great interest, I have had it copied and worked up by Miss L. M. Anstey. No attempt at elaborate editing has been made, but, where possible, names and places have been identified and short notes added to elucidate the text. In this work I have had the valuable assistance of Mr William Irvine, who has not only read the whole of Part I. of the MS. and translated many of the vernacular puzzles, but has also cleared up many points and has given me notes from the work he is now engaged upon:—a translation of the *Storia do Mogor* of Nicolāo Manucci. I am also indebted to Mr A. N. Wollaston, C.I.E., to Mr Foster, and to Miss Anstey herself for help in preparing the work for the press.

The MS. contains 128 folio pages, written in a somewhat illiterate 17th century hand. The first half of the volume consists of a series of disjointed narratives connected with India and Persia, but without cohesion either as to date or place. The latter half, commencing after Campbell's arrival at Ispahan in 1668, is a chronicle of events, and a Journey to Jerusalem is added in the form of a complete diary.

With the exception that each page of the MS., up to the end of the second portion is initialled R. B., there is no mention of Richard Bell until February, 1669, when Campbell joined him at Aleppo; nor is there any evidence to show that Bell participated in the many marvellous adventures recounted by “J. C.” Also, the part of the MS. entitled “Travels into Prester Johns Country” ends in August, 1669, at p. 86 and is dated “at Roome” 2 Jan. 1670, and witnessed by “Richard Bell and Joseph Kent.”

The natural assumption is that Bell wrote down, from dictation, John Campbell's wonderful stories, which record facts strangely distorted in the telling. Indeed, some of Campbell's statements explain why “Travellers' Tales” have become a by-word and a synonym for pure invention. That the MS. is known as Bell's, rather than Campbell's, is probably due to the fact that Bell transcribed the whole, that he was the author of the last 42 pages, and that he was the elder of the two men. His mention of Campbell as “my son Cambell” seems to suggest that the relationship between them was son-in-law and father-in-law.

It is clear, from the way in which they are set down, that the events described by “J. C.” were recorded long after their real or imagined occurrence. There is no attempt at chronological order,

and anachronisms are frequent. Indeed, were it not for the evidence of a reliable traveller like Manucci, who mentions many of the persons alluded to by Campbell and reasonably describes events of which Campbell gives a distorted account, it might have been difficult to attach any credence whatever to the first two portions of the narrative. Still, with the assistance of Mr. Irvine's valuable notes, the task of sifting the wheat from the chaff becomes comparatively easy. Moreover, the records of the English in India at this period, 1654—1670, are so scanty that any account by an eye-witness is worthy of reproduction, especially when, as in this case, quaint and out-of-the-way information is interspersed with wondrous stories of magical occurrences.

The MS. has been copied exactly as it stands, retaining all the contractions, capital letters and original spelling. The punctuation has been modernised for the sake of clearness.

Up to the time of going to press, no independent facts relating either to Richard Bell or John Campbell have come to light. Should such be found during the publication of the MS., they will be given in biographical form at the end, as will also any additional facts that may be discovered respecting persons or places mentioned in the narrative.

**Richard Bell's Journal and Travels to the East Indies
and the Moguls Country in the Year
1654.**

An Account or Journal of the Travels of Richard Bell in the Moguls Country in India & his Residence in the Court of Sajahan [Shāh Juhān] the Empr & father to Oran Zeeb [Aurangzēb], to both which he was Gunfounder Several Yeers, from 1654 to 1668, as also an account of Jo: Cambol [John Campbell] & others at that time residing in that Country.

As also another Journal of the said Richard Bells Travels to Prester Johns Country & Persia &c.

As also an acc^t of his Travels from Lisbon to Jerusalem & other places &c. 1669 & the year 1670.

[I. — Narrative of John Campbell.]

From Collumba [Colombo] we Saled to Madderass Lepotan [Madraspatam,¹ i. e., Madras] & soe for Surratt in East India, the Mogulls Contrey, from which place I was assigned to goe to John a Badd [Jahānābād, i. e., Delhi], the Mogulls Court, Saiahan [Shāh Jahān] then Emperor, to be his Gunn founder.

It was his pleasure after he had made tryall of me to send me to Carnatt [the Carnatic], w^{ch} was in warrs wth a Kinge cald Swagie [Sivaji], Wheere I remaned Two yeares in the warrs, we takeinge Twenty eight Castles from y^e Gentues [Hindus].

This Kinge after he had made his peace wth the Emperer, the Emperer commanded him to Court, & sent him word if he came he would forgive him all past. Kinge Swagie, by y^e perswation of Radger Gessor [Rāja Jai Singh], a Gentue Kinge and then Gennerall of the Emperors Army in that quarter, came, & his sonn wth Ten thousand horse to John a Badd The Cheife Citty of India and Court of y^e Emperer, beinge fiftene Miles English in compasse or more; this was in 1654.²

The Emperer, iudging he had Swagie safe, provided to send him over the River Attick [Atāk] w^{ch} parts his Contrey & y^e pattans [Pathāns] and when he had him theire he could never returne without his plesure back. This River Attick is Nine Leagues Over, all fresh watter, the lenth not knowne. It hath only two passages w^{ch} y^e Mogull hath Castles³ both on his owne side and y^e pattans, y^t of y^e pattans he purchased of them wth great pollisy, by w^{ch} he keeps them in Awe & preserves his passage throw theire Contrey into Pertia as after is declared.

¹ Later on in the MS. the writer speaks of Madderassleptan (as one word).

² Sivaji's arrival at, and escape from, Dehli took place in the year 1663, during the reign of the Emperor Aurangzēb.

³ Sakkar, Bakhar, and Rohri.

King Swagie, vnderstandinge y^e Emperors designe, for many Gentues are at Court & greate Commands they have, Cast about how to escape away. Soe Address himselfe to y^e Emperer & desired of him he would give him his passe to send for mony to pay of his men & disband them : y^e Emperer gave it him, y^e wh^{ch} passe he made vse of to Convey all his men into theire owne Contrey, in wch way was two Great Rivers, & wth Such expedition that y^e Emperer haveing notis of his goeing, could not prevent it. His sonn was left in y^e Mogulls Court & his vnkle.⁴

The Emperer Commanded y^e vnkle to be brought & beheaded & after[wards] y^e Sonn of K: Swagie. But y^e Casanna [*khazāna*,⁵ treasury] beinge full of people, Lords & officers of y^e Emperer, & y^e Boy standinge neare me wth many Gentues, they Bid me indeavor his preservation. Soe I tooke of his vpper garmt & took my Manns & putt on him ; soe presently Conveyed him to my owne howse. Serch was made all over the Court & Citty of John a bad & places neare it for this yonge Kinge, But I beinge y^e Emperers Sarvt & in his favor they had noe suspicion of me. Soe did not serch my howse, By wch means I had oppertunity to Contrive his escape & did accordingly effect it,⁶ ffor wch service comeinge to King Swagies Court, I had great many respects showne me, y^e Queene falling at my foote and kist it, telling me I was hir child, for y^t I had saved y^e Joy of hir life. Many gifts I had, But one a Dymond as Bigg as a pidgions Egg wth y^e King of Englands Armes Cutt in it : Many Dymond Marchts from ffrance Holland and other Contreys had beene sent into India to purchas it, but money could not procure what love did.⁷

1668-9.

Saiahaun [Shāh Jahān], Emperer, in this yeare was aged about 130, One hundred and thirty yeares ;⁸ Meer Jumla his Councell and y^e wisest man Industian [in Hindustān] or India had then Dyed.⁹ This Saiahaun had 4 fower sonns, Eldest 1 Mallabucks [Murād Bakhsh], 2 Shaw Souia [Shāh Shujā], 3 Dorrish sha cour [Dārā Shikoh], 4 Oram Zebb [Aurangzēb].¹⁰

Saiahaun being old, p^{ty}ly by reason of his age & more espetially as its Gen^{ally} sd, to see what his sonns would doe, absented or came not to sit on his royall throne for two days,¹¹ ffor wch absence the Cort & nobles gave out he was deade, ffor its the Custome for y^e Emperer every day to appeare publicly on his throne or he is adiudged to be deade.¹²

On this, y^e Emperers Eldest sonn, Mallabucks [Murād Bakhsh],¹³ & who y^e Emperer did desire should succeed him, tooke Armes. The other 3, in the seūall parts of y^e Empire they weere in, did the same each for himselfe.

Its the Custome of that Monarchy not to set vp the Eldest, but he is Emperer whose sword is strongest & Conquers the rest.

This Mallabucks [Murād Bakhsh] invested wth the strength of the Empire about the Court as his father designed, raised an Army of 150000 horse, 150 greate Gunns and 20000 Ollyphants, And

⁴ By Sivaji's 'vnkle' Nathūji is probably meant. The whole story is, however, so full of mistakes that it is probable the writer is retailing the current inaccurate tales of the day about the great personages of the country.

⁵ The writer appears to be confusing *khazāna*, treasury, with *am-khās*, the name for the place of public audience, which, later on, he calls the "Am Casa." See Constable's *Bernier*, pp. 259, 360.

⁶ Can this story apply to Nathūji's son? Sivaji and his son are said to have escaped together, in baskets, from Delhi.

⁷ *Tavernier* ed. 1676, Vol. I. p. 484, had, in his possession, "une bague de diamant où sont gravées les armes du Roy d'Angleterre," which he showed to the Persian King in December 1664. I am indebted to Mr. William Irvine for this note.

⁸ Shāh Jahān died on the 22nd Jan. 1666, in the 8th year of the reign of the emperor Aurangzēb, aged 76 lunar years.

⁹ Mir Jumla died in 1663.

¹⁰ This order is wrong. Dārā Shikoh was the eldest and Murād Bakhsh the youngest of the four.

¹¹ The illness of Shāh Jahān, which led to the insurrection of his four sons, occurred in Sept. 1657.

¹² This statement is borne out by contemporary writers.

¹³ These remarks refer to Dārā Shikoh, whom the writer has confused with Murād Bakhsh.

has y^e Casanna [*khazāna*], w^{ch} is the tresure, of 6 of the princypall Citties to himselfe, ffor there are 24 great Cittys in the Empire, in each of w^{ch} is lodged a tresure of vast Riches.

Mallabucks [Murād Bakhsh] commanded his second brother out of Bengall to come to him. Shaw Souia [Shāh Shujā'], his broth, sent him word he would waite On him, Sayinge you raigne soe high now, you may haue a fall, I haue as much right to the crowne as you.

Shaw Souia [Shāh Shujā'] came 2 Months after vppon his Brothr Mallabucks [Murād Bakhsh] wth an Army of 20000 horse 200 greate Gunns. They pitched betwixt Agroy and Goleere [Agra and Gwalior]; 2 days and 2 nights they fyred theire great Gunns at one an other. Att last Mallabucks broke Shaw Souia his army wth his Ollyphants & routed him soe as he could not recreate, But fled to Recan [Arakan].¹⁴

In the meane tyme comes Dorrishacour [Dārā Shikoh]¹⁵ y^e 3^d sonn and Oram Zebb [Aurangzēb] y^e youngest wth 2 greate Armys ioyned, but for theire seuerall interests.

Oram Zebb [Aurangzēb] had, lik Jonathan, stole away the hearts of the people, he livinge among them as a fowkeer [*jaqīr*] as a begger, for though he had to attend him 12000 horse as a prince, yet did not he, Lady, or his Children eate or weare ought but what theire hand worke brought from y^e Bazars or shops for 7 yeaes before y^e Warrs.¹⁶

Dorrishaw: cour [Dārā Shikoh], seinge his youngest Broth soe stronge, Said to Mallabucks [Murād Bakhsh] y^e Eldest Bro: I iudge it fitt we ioyne our Armys, for its my intent you be Empperror.

Mallabucks [Murād Bakhsh] invited him to his tent and in his tent feasted him & made him drunke, & when a sleepe put him in Chaines and sent him psoner on an Ollyfant to Goleere [Gwalior]. And by this meanes got Dorrishawcours [Dārā Shikoh's] army to Joyne wth him.¹⁷

They ioyned, vp comes Oram Zebb, y^e yongest Brothr, wth an Army of 300000 horse, 150 Ollyfants, 200 grt Guns. His strength did princepally lie in the Rashpouts [*rājpūts*]; he had 4 Kings, great Radg[as], to his assistance, he marrying into theire Cast.¹⁸

I John Cambell was then wth Mallabucks, But Mr Roch, Mr Robt. Smith & Mr Jno. White¹⁹ was wth Oram Zebb. Wee fought 4 days wth or great Gunns, But Oram Zebb routed vs.

In y^e meane tyme breakes out Dorrishawcour out Golleere & Rased an Army & plundered all y^e Casannays or tresuryes wheere ever he caime.²⁰

Oram Zebb, when he conquered Mallabucks & tooke him, caused him to be put to death by an Ollyfant.²¹

Dorrishacour, vext at this his Brothers death, drew his army towards Oram Zebb & sent him a challenge. Oram Zebb returned him answer, I will first goe see my father and after I will fight.

¹⁴ Shāh Shujā's flight to Arakan did not occur until after his defeat by Aurangzēb in 1660.

¹⁵ This remark refers to Murād Bakhsh.

¹⁶ This story may have arisen from the fact that, before his accession, Aurangzēb gave away in alms a portion of his allowance for food and clothing.

¹⁷ These statements constitute a curious mixing up of the actual facts. It was Aurangzēb who connived at making Murād Bakhsh intoxicated, in July 1658, and who then imprisoned him.

¹⁸ The author is confusing Aurangzēb with Akbar and Jahāngīr, who both had Hindu wives.

¹⁹ Mr. Irvine tells me that these three men are mentioned by Manucci as being in India at this period. For details respecting Roch, see later on.

²⁰ It was Murād Bakhsh who was imprisoned in Gwalior by Aurangzēb. His attempt to escape was discovered and frustrated. He was murdered in 1662 and buried within the fort of Gwalior.

²¹ Dārā Shikoh, after his betrayal into the hands of Aurangzēb, was paraded through the streets of Delhi, on a wretched elephant.

Both armies came to John-a-badd,²² But Saiahan, y^e father, then in y^e Castle verry strong, would admitt of neither of his sonns into it, but wth his great Gunns fyred at them, willing to see who was conquerer. Oram Zebb still lay before the castle & for 9 days space great Gunns & Mortars plaid agast him from y^e Castle.

Dorrishacour was on thother side of y^e river cald Corno [a local branch of the Jamna], w^{ch} is 3 English miles over & comes from Bengall, & is 12 mo Journey for a man to goe betwixt Jn^o a Bad & Bengall by y^e river.

Oram Zebb wth drew his seige from his father to fight Dorrishacour his Brother & y^e 10th day made a bridge wth botes 12 leagues below y^e Citty to get over his guns and Army; 3 days it was ere he got over his Army.²³

Then they ioyned battell in 3 Battallios. Dorrishacour was at first to hard for vs, But a Lord of his, wth 30000 horsse, advized him to light of his Ollyfant & get on his horsse, whose advice he followed. He was no sooner of his Ollyfant but his soldiers cried, he is kild, On w^{ch} y^e Lord runn to Oram Zebb wth 30000 horsse; y^e rest run away, w^{ch} was y^e losse of y^e feild to Dorrishacour.²⁴

The arrowes w^{ch} weer shott y^t day on both sides and gathered vpp burnt 15000 Gentues.

Dorrishacour beinge taken psoner, his Brother Oram Zebb sent him into Agray Castle,²⁵ & after, wth his son,²⁶ beheaded them. After this, wee drew vp to Johnabadd and lay 4 days before y^e Castle ere Saiahan, his father, would surrender.²⁷ When his father surrendred, he tooke him & put him in Irons & Continewed him soe for 4 yeares y^t it kild him.

I lived wth Oram Zebb 6 yeares after he tooke his father psoner w^{ch} was till y^e yeare 1666.²⁸

Noe sooner had Oram Zebb settled things about John-a-badd, but comes vp Shaw Souia his 2^d Brother wth a great army, A releife of the Pattans [? Rohillas]; Oram Zebb sent his sonn Sultan Azam²⁹ to feight his vnkle & Conquerd him & tooke him psoner, And after let him scape for his life. A great Lord in his army, seing him let his vnkle goe, tooke y^e prince & sent him to his father giving acco^t of his Crime. Oram Zebb put his sonn psoner in Goleere,³⁰ but cut of y^e Lds heade, saying he y^t had y^e boldness to lay hands on his prince would not feare in tyme to doe as much to him. Sultan Azam, a hopefull prince, hath beene psoner 7 yeares, but now, in y^e yeare 1668 he is vnder y^e care of an English physition to purge out y^e Opium & pest³¹ w^{ch} was in this tyme given him to stupefie his senses. All y^e Lords are engaged to his father Oram Zebb as hostages he, when at liberty, shall not rebell.

This Shaw Souia after routed, fled againe to Recan [Arakan], leaveinge y^e Pattans Contrey;³² y^e Recans & Gentues treated him well. This Recan is distant from Bengall 300 leagues by Sea;

²² Shāh Shujā' marched with a powerful army towards Jahānābād (Delhi) in 1658 and was defeated by Aurangzēb.

²³ There is no foundation for this story.

²⁴ The author is here correct and is not confusing the names of the princes as he does above.

²⁵ This is incorrect. It was Shāh Jahān who was confined in Agra Castle. Dārā Shikoh was imprisoned at old Delhi and there beheaded, in 1659.

²⁶ Sipahr Shikoh, Dara's son, was sent, a prisoner, to Gwalior, but ultimately released.

²⁷ The fortress of Agra was taken by Aurangzēb's son in June, 1658.

²⁸ If this statement is correct, the date should be 1661.

²⁹ Muhammad A'zam was Aurangzēb's third son. It was Muhammad Sultān, the eldest son, who, with Mīr Jumla, was sent against Shāh Shujā'. The prince was won over to his uncle's side, and married Shujā's daughter. He, however, repented of his desertion, escaped from Shāh Shujā's camp and returned to Court.

³⁰ Muhammad Sultān was said to have been confined either in the fort of Mīr-garh, or Salim-garh. See Elliot, *History of India*, VII. 251.

³¹ i. e., pēst, poppy-head. A drink prepared from poppies was given to state prisoners as a slow poison. See Constable's *Bernier*, f. n. p. 107.

³² He means (?) the country of the Rohillas, i. e., Oudh.

But he died in añ 1666,³³ Leaveinge two sonn, w^{ch} the Gentues assisted wth an army, And one M^r Thomas Pratt,³⁴ an English man, wth 14 more, And went to Sultan Mahomett, who was the eldest son of Shaw Souia, Assisted wth 20 Briggantines, w^{ch} the above mentioned M^r Pratt commands, and is come into Bengall & taken most of the places there, in August 1668.

Candahor, a stronge Citty in Pertia on y^e South South east borders of it, bounded wth y^e Pattans contrey on y^e Nor Nor east side of y^e River Attick [Indus]. Those Pattans are Sarvants to y^e Mogull; the other Pattans on y^e Sou Sou est are tributarys to the Mogull by 2 Castles he hath,³⁵ w^{ch} he bought of them, one on each side of this river Attick, & theirs noe other passages into y^e Pattans or out of it, or into Pertia but by them, or into the more North parts of the world. These Pattans are a great Nation, but by reason the Magull bys all their horsses, w^{ch} is all y^e Goods they have to raise money by, they keepe freindship wth him. All y^e Magulls Contrey was formerly y^e Pattans.

This Candahor is the inlett for all travellers & Carravans wth all rich Marchandize into Pertia, Turke, and soe for Chrissendome, & brings vast Customes to y^e King of Pertia, for theirs noe way into y^e Northern parts of it from Malta & other India parts by land Except y^{ou} come by way of Sindey, w^{ch} is 6 mo Jurney wth y^e Coffelaw [*kāfila*, caravan] aboute.

The Mogull, takeing councill wth y^e Christians, beinge Ambitious to take this towne, Advancet a great army w^{ch} was p^{ar}ing 12 mo, And past the River Attick & beseiged it 3 mo, añ 1666,³⁶ Battered y^e Walls soe as a Cart might passe, Theires 4 Walls, one wthout an other, And the Towne fortified as stronge as most in the world. Twice wee beseiged it thus; But its not to be taken by forse. We had it betraid to vs, but after we drew of o^r army, the Kinge of Pertia brought his army & starved out y^e Magulls forces in y^e towne: for it lies a great way from y^e Mogulls releife, And 6 mo in the yeare theirs noe travellinge for y^e great Snowes & raines, & y^e Centinells at the passes are mewed vp by the Wether till y^e winter is over, And y^e Contrey for 40 Leagues of it on y^e pattans side hath neither gras, corne, Cattell or stick of wood.

The Magull, Oram Zebb, in añ 1665 sent an Ambassador³⁷ to Shaw Bash [Shah 'Abbās], Kinge of Pertia; y^e pertian Kinge, beinge merry, caused y^e Mogulls Embassadors berd to be Cutt of, wth other affronts to him & his maister; And askt him w^t was his Maister that he cald himselfe Emp^r of y^e world & Conqueror, Saying he had only murdered his owne fammyly by w^{ch} he gained y^e Crowne; he had neither conquerd Turke or Christian.³⁸

M^{dd} [Memorandum]. When the Kinge of Pertia sent for the Magulls Embassadr, he refused to come, so he sent horssemen & bound him & brought him before him.

But next morning when y^e wyne was out, he sent for y^e Embassadr & told him he was not sorry for what he had done, Neverthelesse he would send his Maister a p^{se}nt, w^{ch} he did, 90 Brane horsses wth rich furnture to admiration, A sword or Cattar [*kattār*] wrought wth gold & sett wth dymonds & pretious stones.

³³ Shāh Shujā' disappeared in 1660 and was commonly supposed to have met with his death in that year, but various stories are told as to his end.

³⁴ Thomas Pratt planned an attack on Bengal, but was, so Mr. Irvine informs me, suspected of treachery by the King of Arakan, and met his death at the hands of that monarch. For details about Pratt, see end of this section.

³⁵ Sakkar, Bakhar, and Rohri on the Indus in Sindh.

³⁶ Kandahar was taken from the Persians by Akbar in 1594, re-taken from Jahāngīr by Shāh 'Abbās in 1622, and again delivered to Shāh Jahān by the treachery of the Governor, Ali Mardān Khān. Twenty-six years later, the Persians once more took possession of the place. In 1649 Aurangzēb made an unsuccessful attempt to re-take the city, and another in 1652, when, after a siege of two months and eight days, he was compelled to abandon his design. According to Bernier, he refused to storm the breach made by the cannon of the Europeans, because the enterprise had originated with Dārā. If the author is referring to this siege of 1652, he is hopelessly wrong in his dates. See also Tavernier, ed. 1684, Vol. I., Persian Travels, p. 268.

³⁷ Tarbiyat Khān was sent to Ispahan from the Court of Delhi in 1666.

³⁸ See Dow, *History of Hindostan*, Vol. III. p. 341 f., for an account of this incident.

I was p̄sent when they were p̄sented to y^e Magull, who Comāded y^e sword to be broken & stamp to poother & burnt, And sent y^e horsses to seuerall Christian doores where their heads were Cutt of & they burnt wth all their Ornamentals, And the Ashes of them & their furniture throwne into y^e River.³⁹

Shaw Bash Dyed, [26th August 1666], Soe y^e Magull wthdrew his army sayinge he would not disturbe a Child in his sorrowes for his father, nor should other princes say he took advantages not honorable.⁴⁰

Mā^d The Magull, at his first comeinge to y^e Crowne, tooke all base advantages, but now settled & fixt in y^e Empire, he is a mighty honnorado.

In the yeare 1669, the Magull marcht wth a great Army towards Candahor wth three yeares pertions [? rations], & swore by his beard hee would never leave it, till he had taken it, w^{ch} vndoubtedly he will, And then he hath an inlett into Pertia, for there is noe other way by reason of the Mountans, Nor ought to hinder his march to Ispawhawne save the Pertian Army, w^{ch} now is devided into 3 three parts, vizt One against the Turke at Bossara [Basrah], the 2^d second against a Collony of Hutterritts,⁴¹ a kind of Christians consisting of about 10000, And this prince, tho small, vexes him by Sea for he hath but a verry small Isleland, And Gennerally his wife, Children and all his people aboard his Vessells, w^{ch} are small & runs vnder y^e pertian vessells. And his way is to land his people on y^e Pertion shore & take away whole Townes of people & plunder & Carrie them aboard his ships, & if they can redeeme themselves, he accepts of ransome & y^e goods he carries to his Isleland, w^{ch} y^e Pertian cannot come at for y^e reason aboue, his vessells being small & y^e pertians great, gets vnder them and sinks them by some art they haue.

Att the tyme I was at Ispawhawne, this Chiefe of y^e Hutteretts sent 4 of his Chiefe men to Shaw Sollymon, now Kinge of Pertia, as Embassador, to desire he would give them a peece of land and be their p̄tector and they would doe him homage. But y^e Kinge beheaded them all 4; w^{ch} makes them doe all the mischeife they can in his Contrey, w^{ch} is great, on those townes w^{ch} lie on the Sea Coast. Att one tyme they tooke & kild 1500.

Johnabadd, 1668.

In the yeare 1609 or thereabouts, Jogeern [Jahāngīr], Emperrer of Induston,⁴² had to his Councell in Chiefe Allan Cown⁴³ who got vnder y^e Emper^r greate Riches, y^e emperor warring wth y^e Gentues & conquerd them wth their pedegogs [pagodās], and before his Death caused it to be buried in his howse Cald Old Dilley [Delhi] in John a Badd. After his death, the then Emperor made greate serch, knoweing he had vast Riches, But not fyndinge it, It hath ca[u]sed continuall serch to this day, 1670, There haueinge beene, since Jogeeres tyme, Saiahan Emperō & Now Oram Zebb.

Mā^d y^t Jogeere [Jahāngīr], by punnishinge some of Alla Caws Generation, mad a discovery, y^t he gott Six Ollyfants Load of Trespure, w^{ch} was esteemed worth 3000000 Thirty hundred thowsand pounds sterling money, w^{ch} hath Caused a Jealosity [suspicion] to this day great trespure is yet in that howse.

Mā^d Thatt Allam Cawne, second to Jogeere Emperōr, in Añō 1507 [? 1607], was imployed by y^e Emperor in his warrs wth y^e Gentues who weere many petty Nations. Great riches they had, The Dymond Mines and other Jewells beinge found in their Contreys, And y^e great pride of y^e Gentues is to adorne their pagodays, their gods & places where the[y] put them, some beinge a Cow,

³⁹ Compare Bernier's account of the reception of the present: Constable's ed. pp. 146—151.

⁴⁰ This statement is supported by contemporary writers.

⁴¹ The writer refers to the trouble which was given to Shāh 'Abbās and Sulimān by the Kedarite Arab pirates of Al-Kadar on the Eastern side of the Persian Gulf and on the Shatt-al-Arab mouths of the Tigris and Euphrates. These are referred to by Chardin, *Coronation of Solymān III.*, 1691, p. 1. It is not likely that there were any Christians amongst them, though there might have been Muhammadan schismatics.

⁴² Jahāngīr ascended the throne in Oct. 1605.

⁴³ ? a mistake for Asaf Khān.

some beinge a sheepe & y^e like they worshipt. This Allam Cawne plundered all, conquering them, & by y^t meanes horded vast and vnknowne riches, w^{ch} he hid from y^e Emperor, they Consistinge in Images and Jewells of incredible vallew; And to hide or conceale this his greate welth from y^e Empero^r and suspition of the people, he Borrowed & tooke vp on interrest vast su^mes and Dyed indebted soe.

Alla-Cawns sonns, p^{re}ferd by Jogeere to Command in his Army, But since by Saiahan and Now Oram Zebb Emperors to make discoverey, hath brought them to poverty. Theirs Only One in beinge, y^e Lord Jeffer Cawna,⁴⁴ a Collonell of horse, who beinge in Nessesity for money, caime to Mr Tho: Roch, Mr Rob^t Smith, Mr John White And I, John Cambell, & told vs if wee would lent him such a so^me of money, he would pawne to vs such a howse, a greate pennyworth. Wee lent him the money, On w^{ch} an old Brammonist, sarv^t to his grandfather, told vs if we would serch, there was to be found great riches in that howse, Sayinge y^u are Xpians and may doe it, We can not, but indanger o^r lives & families. The Emperer will not call y^u to soe strict accot as he will doe vs if ought but well happen.

We agreed to give y^e Lord and him two shares and each of vs one; Soe we went to worke, haveing laborers, And had dugg Nine fathom deepe, for Alla Cawn had built howse vppon howse over y^e place he buried y^e money and trespure in.

This howse is as bigg as Whitehall & Scotch yard [Scotland Yard]⁴⁵ and verry stronge, built Castle wise. The laborers in digging, so^me weere struck dead, vizt 2:; others lamd, leggs and armes broke; & others hurried out; Soe y^t all other laborers weere discouraged.

Oram Zebb, now Emperer, heareing we weere digginge, sent to know y^e reason. We returnd him answer for stones to build a howse, w^{ch} Mr Roch, vnder Culler, then was buildinge; for 6 mo we continewed digging, but found noethinge. Soe I, John Cambell, required my money againe. Said the Lord Jeffery Cawn, such things are heere: And I will consult some coniuers, and if y^u finde them not you shall haue your money againe. He did consult and brought three of those Coniuers to vs. On w^{ch} wee came to gether and showed them how farr wee had diggd, which was wthin Nine inches of a pott of brass as bigg as a bushell. Said y^e coniuers, take vp such a stone, w^{ch} don, y^e pott appeared. Said they, medle not wth it now, but lett it a lone till morninge. Wee knew not what was in it, but iudgeing it y^e prize, or p^{te} of what wee sought for, That night we weere verry merry. But in the midst of our mirth comes into y^e Midle of y^e Court, w^{ch} was large, a great many laborors with Mattock, Spade and other Implem^{ts}, All of siluer, And in an instant cast vp a banke of earth higher then the rest, & erected On it a Cannope of State.

Others came And spred Carpetts. This Cannopie of State was borne by Nine seemeinge Men. The Staves of Siluer. We had Candles and lamps, but they Great wax torches.

M^{ad} One pott, when we caime to itt, was turnd into Charcoale to o^r thinkinge, but we weere forbidden to medle wth it and next tyme the same pott was gold; it had been taken away & brought againe.

An hower after the Cannope was erected & Carpetts spred, being about 12 Clock at night, comes a great Devell in shape of Man in a Chaire state borne vppon mens shoulders and a summerre [*sombreiro*, umbrella] over his head, supported wth gold staves, in great state and many attendants after him. He sits downe vnder y^e place of state; most of y^e rest stand by him. We all sadly amazed, I, J^{no} Cambell, sounded [swooned] but recovered p^{re}sently. I had, as y^e other 3 xpians, my bible and seriously fell to readinge.

⁴⁴ Jafar Khān, son-in-law of the *wazir* Asaf Khān, was appointed prime minister by Aurangzēb in 1662 and died in 1670.

⁴⁵ From Stow we learn that "a large plot of ground enclosed with brick is called Scotland, where great buildings have been for receipt of the kings of Scotland."

The Devell said, lay by yo^r Evengell, but we continewed. The Ld Cawn sat in y^e Midle of vs. Out comes a Devell and hawled him from vs 4 or 5 tymes his lenth. Mr White steps out & lay hold of him and demanded for why they did that.

In comes a huge ill shapt Monster and said, will not this fellow y^e Ld. Cawn let vs a lone, but must show y^u this tresure ; he shall never haue it, and vannisht.

Then did y^e greate Devell command him to be brought in Irons, the coniurers haveing first don somewhat.

This ill shapt Devell had remoued y^e tresure, but said, set me at liberty & I will bring it againe.

This ill shapt monster had been slaue to y^e Ld Caws grandfather who buried y^e tresure & se it buried ; Soe y^e Lds Grandfather kild him to p^rvent discoverey, w^{ch} this devell gave vs y^e full relation of.

He brought it againe. And y^e next day went a slave of Mr Roches & informd y^e Emp^r Oram Zebb what she had seene, for all the howse saw plā [plainly] what was don. This brought vs all into great troble, But wth great bribes we acquitted our selves. They weere given to y^e Ministers of state, And wthall purchased vs liberty for future to doe what we pleased in the howse.

I, John Cambell, goeing home to my owne howse, a horsman mett me in y^e way & told me, y^u must goe noe more to Old Dilley [Delhi] ; But what yo^r share is y^u shall haue.

That night M^r Roch & y^e Ld. Cawn was throwne ouer the wall out of the howse & a little brewsed.

Mr White Questioned y^e great Devell who he was. He s^d, I am Mortezaile [i. e., 'Ali, also known as Murtaza 'Ali], sonn in Law to Mahomett, & governs this part of y^e world ; wth that he rose and wth all y^e rest vannisht, but left y^e ground rased on w^{ch} stood y^e Cannopy state.

Mr White & y^e Coniurers weere taken in a sound [swoon]. When they came to their selves, there was some thing they Dugg for laid at there heads, vizt., An Image of gold wth 3 pretious Chaines to it, y^e Image as Bigg as a sheepe. This was kept privat 3 mo.

Dureinge the tyme Mortezaile sat in state, w^{ch} was 3 or 4 howers, he askt M^r Roch, what haue y^u to doe heere. M^r Roch replied, I haue given money for this place. S^d y^e Devell, let it a lone & we will give y^u yo^r money againe & 3 tymes more. M^r Roch & Mr White⁴⁶ replied, we will haue all or none. S^d y^e Devell, you may thank Esay [Isā] w^{ch} is Christ, & yo^r vengell [Evangel], w^{ch} is y^e bible. Wee cannot hinder yo^u from it now, yo^u beinge Xpians, But y^u shall pay deere for it, if y^u will haue it, w^{ch} proved trew, as before is mentioned by y^e slaves information to Oram Zebb.

Take, s^d y^e Devell, yo^r vengell from that Gollum [*ghulām*], meaneinge y^e Ld. Cawn, for we caused him keepe a bible in his hand, (Gollum signifies slave), And we shall be sure of him, for Certainly they woud [have] carried him a way alive, for they declared they had power over him, but that he kept Close to y^e Bible wth some directions we gaue him.

S^d y^e Devell, y^u are sarv^{ts} & of seuerall professions, why doe y^u not follow yo^r p^rfections : what haue y^u to doe to Cast Guns heere ; get y^u to yo^r owne Contrey.

Then caime one from y^e great Devell w^{ch} M^r Roch was talking wth, and struck vp his heeles, w^{ch} put him into a sound [swoon], and as he fell, he cried, god help me. S^d y^e Devell, god is neere.

When M^r Roch cald y^e ill shap Devell, Devell, he replied, I am noe Devell, iut Cotte [*jhūt kahtā*], y^u lie, for I was murdered for this money, And if y^u will take away yo^r Cattabb [*kitāb*, book], w^{ch} is y^e bible, from this Gollum [*ghulām*], y^e Ld Jefferey Cawn, y^u shall haue y^r desire.

⁴⁶ Mr. Irvine tells me that Manucci mentions in Delhi an "English renegade named João Witt who had married a Muhammadan woman." If João Witt and John White are identical, the incident here described must have happened before White renounced his religion.

The Devell in y^e nights haled & puld & brused y^e Ld Jeff: Cawn and soe frighted him he durst not be from y^e xpians, who p̃valed wth him to lie wth y^e bible on his brest & while he did soe, y^e Devells had no power of him.

I, John Cambell, warned not to come at Old Dilly more, had a tent sett vp without the gate, wheere my friends & those Consernd met together. At 3 Clock in an afternoon, appeares y^e great Devell without attendance and said, since y^u will haue y^e tresure I charge y^u give Cawn none of it. We said he must share.

If it be soe, said y^e Devell, he shall never inioy good hower wth it, nor did he, till he was baptized, but pined away.

Mr Smith, after 6 howers discorse wth y^e Devell, commanded him away. Y^e Devell went 3 tymes and caime againe. The 3d tyme he enquired of me, John Cambell, why I did not goe into y^e howse. I replied not. S^d y^e Devell, I know y^u weere forwarnd. Mr Smith replied, Brough [barāō], w^{ch} is begon, I command y^e, in y^e name of Christ begon. I, Jⁿe Cambell, still reasoned y^e scripture wth y^e Devell, but not capable to vndertake as Mr Smith was, I left it to him, After w^{ch} y^e Devell vanisht away, but Mr Smith for 3 mo afterwards kept his bed, we doubtinge his life all the tyme. He recoverd at last, but every other night was tempted y^t he would take away y^e bible from y^e Ld Cawn, But we defyed y^e Devell.

Then said y^e Devell, I haue Armies & Riches and am an Empero^r & Emperror of Emperrers & can p̃fer y^u, & vanisht.

After this, we being in thefeild wth Oram Zebb, Empr, his army, we saw a Multitude of Men, w^{ch} we tooke for the Enemie Kinge Swagies [Sivaji's] army. But it was y^e Devell or Morteazally wth his Armie, for we weere 130 Leagues from y^e enemy, as we trewly vnderstood after, but by these weere led too & froo for about 2 mo & mett wth noe enemy, tho we sought them.

This Ld Jeffery Cawn, then in y^e Army & a Stont Soldier, Commanded 4000: fower thowsand horse could never get y^e Devells army out of his sight, Told y^e Minister who saw it as well as he, and we alsoe y^e rest of y^e Christians saw it, That the Christians faith was good & he would willingly Die for it, y^e honor of the vengell. Mr Smith y^e minister told him, theires noe forse to be vsed to y^u, y^u haue seene what wee doe.

Its written, S^d y^e Ld, in o^r lawes that when Mahommett died, some of his greate Councell askt how they should be saved. O^r proffett told them by water. Pray, s^d y^e Ld, what is that water. Mr Smith replied, it was y^e water of Baptisme. The L^d replied, I understand not what that is; we wash much. S^d y^e Minister, wth Mr White, That washinge did not saue or p̃sserve him in those troubles y^u are come throw. This Ld replied, keepe my secretts friends. And if y^u will baptize me in y^e way y^u are in I am willinge to receive it.

A feast was made at my howse, J: Cambell, and y^e Lord Jeffery Cawn Baptized;⁴⁷ Mr White was Godfather. Never after this did anie of y^e spiritts or Devells troble him, Though, as before said, he till then washed in his bodey; Every day at y^e tyme of o^r prayer would he come by stelth, leaveing behind his sarv^{ts}.

After this, Mr Roch & this Ld was sent for to p̃son [prison] by the Casa [q̃āzī], who is supreeme in Ecclesiasticall Crimes; On p̃tence they 2 weere propagatinge y^e Christian Religion: and after y^e Casa had Examoned them, they weere Commanded before the Emperor Oram Zebb, The Ld wth a greate Chaîne about his neck. The Emperor demanded what relation he had to y^e Christians. The Casa had told y^e Emperor what had past.

⁴⁷ Mr. Irvine tells me that there is probably some foundation for this story, as Manucci has a good deal to say about JafarKhān and his kindness to, and intimacy with, Christians. Manucci does not say that he actually became a Christian, but he adds that "he drank his drop of liquor."

The Ld Cawn replied, noe marrackle ever Mahomett or his Lawes did, like y^e evengell w^{ch} he had made prooffe of. S^d the Casa yu wilbe a Coffer [*kāfir*, unbeliever], w^{ch} is Heathen. S^d y^e Ld, then I must give Accompt to Hodah [*Khulā*], vizt. God. Att last they weere both Cleered.

M^d Mortazelle, in y^e discourse before, told them he lived not by bread, or his Army, or weere vizable at all tymes, But S^d theirs a day we must appeare.

These Spirrits or Devells haue noe paine ; they Delight much in Gardens, in Jewells & Gold, And when they weere first to lett y^e Ld Cawn haue y^e Trespere he Diggd for, they Caused y^e Brammonist [Brahman] to make an agreem^t, wth Consent of his p^tners, to repaire the ruins they made in Digging in the howse in Old Dilly, And to make a faire Garden wthin Such a tyme, or elce he should never enioy quiet ; this is p^rforminge Att this day. año 1668.

As for y^e trespere got, it was greates, & more is lookt for.

This Mortazelle S^d, we haue power to destroy all but those w^{ch} belonge to Esaÿ⁴⁸ & y^e Evengell, vizt. Christ, & y^e Gospell or scriptures. We medle wth none of y^u ; why do y^u give y^e vengell to anie of o^r people to hinder o^r revenge on them. Mr White Answered, we are bound by Esaÿ y^a tell vs of, to doe it, and y^e word of God is open & free to all men y^t will receive it. Wth that he grew in a fewrey, but at last becaime calme, And said, we haue noe more liberty then God gives vs. As Esaÿ is yor profett, Soe haue wee beene p^retts to these men, w^{ch} makes vs now goe like wanderinge spirrits. S^d Mr White, when you weere on earth vizable, why did y^u not mind those things. Wee, said y^e Devell, haue hopes of rest for or now wanderinge, Hatter Gouna [*lāhtar gānā*], because wee may mend. All this while wee stood wth o^r Bibles in our hands. S^d y^e Devell, put away yor Evengell. Mr White replied, noe, its our Belefe. S^d y^e spiritt, its good for you you haue it, but still we are bound to tempt you. S^d Mr White, Dower Sitan [*dur, Shaitān*], w^{ch} is, avoyd Satan. I am S^d he, noe Devell. Then showed all the Sarv^{ts} themselves in terrable shapes, some Lyons, some tygers and seāll Monsters, But we weere not abitt amazed. Oh hum deighita to'mor'ror' ra dust hey [*ab ham dēkhā tumhārā rāḥ durust hai*], S^d y^e Devell, Now I see yor way is right. Wth that he & his Crew vannisht.

Two howers after comes in a great Sarpent, y^e Cullr of gold ; y^e Minister & wee went to prayer ; y^e Sarpent tooke on his belly a turne or two on y^e Carpett & vannisht.

That night Mr White fell sick & vomitted blood and went vp & downe stampinge & could not speake for 3 howers. It pleased god he went to y^e bible and desired y^e Minister to turne to
⁴⁹ and led his hand to it, for we weere all then affrighted. When y^e Minister had red 4 lines, Mr White spooke & S^d, O Lord What haue I don, I will never more discourse wth Spirrits.

For 3 days after this he was sick, but to him nor anie of vs did y^e Devell appeare ever after.

They then went to y^e Ld Cawn who owned y^e howse & said, go & give y^e Christains that booke thou hast, And we will give the w^t riches thou demandest of vs. The Ld replied I fynd their way trewth and y^u all deceivers, And if I should do it y^u would teare me to peeces. He, y^e Ld, came next day & told vs what had hapned.

Mr White S^d, if he appeares againe, give him this answer to resolve y^u whether hee can doe more for y^u then the vengell hath don. This was the last thinge after y^e Ld was baptized y^t hapned, vizt.

The Devell came to y^e L^d, & y^e L^d gave him y^e Question above mentiond. The Devell replied, for Riches and welth I will assure the enough ; what follows I cannot tell.

The L^d replied, I have got riches & will more in spight of y^u by y^e helpe of that I beleive in.

⁴⁸ It is possible from the form which the author has adopted for the Arabic 'Isā, that he is mixing up the name Isā, Christ, with 'Isāi, Christian.

⁴⁹ Hiatus in original.

The L^d speakeinge this, y^e Devell vannisht away, And the Lord was taken deade, And was stript and washt, and was about to be wound and laid forth as to his buryall. We, the Christians, were sent for to old Dilley howse to come to his buryall, his freinds knoweing we weere intimate. We caime, And of A Suddan he Started vp & s^d, O hodah Iss a' ra' sou' la' law' [*O Khudā, 'Isā ar-rasūlu'llāh*, O God, Christ is the prophet of God], w^{ch} is in English, O god who hath saued me by y^e providence of Jesus Christ. One of his sarvants, beinge a Moore, went to y^e Casa & s^d, his L^d was turned Coffer. He, y^e L^d, was sent for; we y^e Engs durst not be seene in it. The L^d, haueing good parts, disputed a litle wth leaue of the Cas & desired him look into Moses law & told him their was one God, And s^d we are bound by Mahomett our profett to pray for all other profetts but espetially Ela Ela Issa' ru' sou' la' law [*Allah, Alluh, 'Isā ar-rasūlu'llāh*] w^{ch} is interpreted before. S^d y^e L^d, when I was taken sick, God & Issa [*'Isā, i. e., Christ*] caime in my heart first. S^d y^e Casa, this was in former tymes, But Issa is not yet come. We know, s^d y^e L^d to the Casa, he is a great profett. S^d y^e Casa, doe y^u not acknowledge Mahommett greater. Ho-dah a' mer' a' cull' ham so se' de'ra' buttella [*Khudā mērā āīkh khulā ham ko sidhā rah batlāyā*], y^t is, God open my eies and direct me y^e right way, I cannot dispute wth y^u being Casa, w^{ch} is as High preist.

Said the Casa, ham Dalgeere hey [*ham dilgīr hai*], I am sorrie y^u will goe to hell. S^d y^e L^d, Ho-dah Jan te [*Khudā jānē or jīntē*], God knowes whether I shall or noe. Brough [*barāo*], S^d y^e Casa, begon. The next day y^e Casa related this to y^e Emperer. The Emperer cald y^e Casa & y^e L^{ds} his Counsell to debate it. The Casa said, he is guilty of death, because he disputs against the Law of Mahommett. S^d y^e Emperer, lets know by whome this p^swation of his caime. They sent to y^e Padrees, im^poned them, thretned some, others had Strips to Confesse, but they knew nothinge of it, noe more they did. Then S^d y^e Emperer, Bi r'ga han'den [*Birā Jahannam*], Goe & be hanged. Je hob Mussellman⁵⁰ a Good Moore will never make a Christian nor a Christian a good Moore. Esub ho' da' ca' hut hey [*Yeh sab Khudā ke hath hai*] S^d y^e Em^por, w^{ch} is All this is in gods hand And Cleered him. But af^ter this we durst not meete but if he caime to vs at night, he staid privat wth vs all next day and away at night, Soe we the same if we went to his howse.

(To be continued.)

FOLKTALES FROM NORTHERN INDIA.

Collected by William Crooke.

I.

A Tale of Human Sacrifice.¹

THERE was once a Rājā who had a very wise Wazīr. One day the Rājā went to hunt, and they encountered a tiger. The Rājā wounded the beast, but in the fight which followed it so happened that the tiger bit off one of the fingers of the Rājā. When he returned all the courtiers condoled with him on his misfortune, but the Wazīr said: "Whatever Bhagwān does he does for our good." When he heard this, the Rājā flew into a passion, and turned the Wazīr out of his Court.

As the Rājā suffered much pain from the wound, he determined to go for a ride in the jungle. He rode on a long way and became separated from his escort, and as night came on he went for shelter into a temple of Devī. He sat by the door, but continued to hold his horse by the rein. Now in this temple there was a gang of thieves, who had got possession of some valuable goods. And they had vowed that if they were successful they would sacrifice a man to the goddess. But they had forgotten to bring a victim, and just as the Rājā came up they

⁵⁰ Probably the commencement of some formula *Khūb Musalmān*, &c.

¹ Told by Rāmeswara Datta, Ojha, of Lilapur, Partāgarh District, Oudh.

were discussing what they should do. Suddenly the lightning flashed and they saw the Rājā at the door of the temple. So they seized him and were just about to sacrifice him, when one of them said : " Let us examine him to see if perchance he have not lost any part of his body. If so, he will not serve our purpose, as it is unlawful to offer a victim who is defective in any way."

When they examined the Rājā they found that he had lost one of his fingers ; so they let him go.

The Rājā came back to his palace, and when his courtiers were assembled, he said : " Let the Wazīr be summoned to the presence." When he arrived the Rājā told him what had happened and said : " Now I know that whatever Bhagwān does is for our good, and it was my fault that I drove such a wise man as you from my Court."

The Wazīr answered : " Bhagwān had in this good in store for me also." The Rājā asked : " What good had He in store for you ?" The Wazīr replied : " Had I not been expelled from the presence, surely you would have taken me with you. I would not have failed to accompany you to the temple, and the thieves in that case would certainly have sacrificed me in your stead as I had no bodily defect."

The Rājā was pleased with the sagacity of his Wazīr and advanced him to great honour.

II.

How the Faqīr lost his ear.²

There was once a Rājā who excelled in the science of archery ; many archers contended with him, but he used to defeat them all, and whenever he defeated a rival he would make him his slave. Daily he used to go to the river bank and test his skill by shooting at the fishes in the water. One day he went there as usual, and as he was shooting his arrows at the fish a man in the garb of a Faqīr approached him and continued watching him for some time. At last the Faqīr said : " This habit of yours is not good. You had better give it up." Then the Faqīr went to bathe in the water close by, and when the Rājā observed him attentively he saw that he had lost one of his ears. So he asked the Faqīr to go with him to his palace, and there he entertained him. But he was puzzled to discover how the Faqīr had lost his ear, and he enquired the cause ; but when he asked him, the Faqīr was wroth and remained silent. At last one day the Rājā insisted that the Faqīr should tell his tale, and, though unwilling as he was to speak, at length he replied : —

" O Mahārājā ! I was once like you famous for my skill as an archer, and so skilled was I that I despised the whole world. One day I was wandering about and came to the house of a wealthy merchant. His wife, one of the most beautiful women of the age, was sitting at the door, and when I saw her my heart was inflamed with love and I implored her to yield to my wishes. But she refused with indignation and said : ' I am not such as you suppose. I love my husband alone. You had better leave the house, or when my husband comes, I will tell him and he will slay you with his arrow.' " I was so lost in love to her that I remained sitting there, and by and by her husband came back, and when he heard from his wife what had passed he said : ' I hear that you pride yourself as an archer. When I have eaten my food I will test your power.' So he sat down and ate, and when his meal was done he said : ' Take your bow and a hundred arrows and do your best to shoot me.' I took my bow and arrows and shot at him, hoping that I might slay him and then win the love of the lady. But he guarded himself so skilfully with his shield that I failed to hit the mark, and when all my arrows were spent he said : ' Take my bow and fix an arrow to it.' I took the bow ; but do what I would, it was beyond my power to string it, and then I fell at his feet and prayed his pardon. But with two fingers he took me by the ear and put me outside his door, and such

² Told by Mohan Lāl, student of the school at Ghāzipūr, Fatehpūr District.

was the strength of his fingers that my ear remained in his grasp. Such was my shame that I gave up the practice of archery and became a Faqîr."

When the Râjâ heard the tale of the Faqîr he was ashamed, and broke his bow and never shot an arrow for the rest of his life.

III.

How the Sâdhû was taught faith in the Scriptures.³

There was once a Sâdhû who was one day reading the Sâstras, and he came across a verse which taught that even ascetics are enamoured of the beauty of women. He would not believe that this could be true, so Bhagwân determined to teach him not to distrust the Scriptures. One night he sent a lovely maiden to the hermitage of the saint, and she knocked and said: "I am the daughter of a merchant and I desire shelter for the night as I have lost my way." The Sâdhû at first refused to admit her, but when she implored him, he let her in, and when he had given her food he shut her up in an inner room, and locking the door gave her the key from beneath, and said: "An evil demon sometimes at night assumes my form. Should he come to the door and desire admittance, open not to him."

So they both lay down to rest, and in the night the maiden woke and began to sing songs of love until the Sâdhû heard her, and he became inflamed with love of her. So he arose and knocked at the door, and when she got up and looked through a chink, and seeing the form of the Sâdhû, she remembered his words and would not open to him. He called her and said: "Open to me! I am thine host, the Sâdhû." But she said: "Do I not know the evil devices of the wicked ones?" So she kept the door shut, and the Sâdhû got up on the roof and tried to enter through the tiles. But his foot was caught by the rafters, and he could move neither one way nor the other. Thus he remained till the morning broke, when his brethren seeing his state came and released him. When they asked him what had happened, he told them the whole case. "This," said they, "will be a lesson to you not to doubt the truth of Holy Writ."

IV.

The Virtue of Charity.⁴

There was once a Râjâ who possessed enormous wealth, but was such a miser that he never gave anything in charity. On the contrary, his son was so generous that every day he used to weigh himself against gold and distribute it to the poor. One day Bhagwân himself came to see him in disguise of a Brâhman. He commenced reciting the sacred books at the gate of the palace, and when the prince came to listen he ordered him to call his father, the Râjâ. The Râjâ came and Bhagwân demanded alms. The Râjâ promised to give him money; but when he came home and entered his treasure house he cried, "How can I give away the wealth which I have collected with such difficulty?" So he drove Bhagwân from the city.

Then Bhagwân ordered the prince to shut up his father in prison as a madman and take the kingdom. So he began to distribute his wealth in charity till nought remained, and he was brought to poverty. Bhagwân again visited him in the form of a Sâdhû. He was then living in a miserable straw hut, and when he saw the holy man he went in and ordered the Râni to bake all the flour they had into cakes for their guest. While the meal was being cooked, the Sâdhû asked the Râjâ to come and bathe with him. As they plunged into the water the Râjâ was turned into an embryo and re-born as the Mahârâjâ of Benares. For twelve years he lived in the utmost splendour and then died. When they threw his ashes into the Ganges he at once regained his form as the Râjâ on the Ghât, where he had been bathing with Bhagwân.

³ Told by Pandit Jatadhar, Brâhman, and recorded by Sî Râm, Brâhman of Jondharî, Agra District.

⁴ Told by Pandit Lâhman, Brâhman of Agra.

Then he knew that the Sâdhû was the deity, and falling at his feet worshipped him. Bhagwân asked him to choose what boon he pleased. But the Râjâ said: "All I desire is that my father, mother, and myself may be admitted to thy heaven." So a heavenly chariot appeared and all three were transported to paradise.

V.

The Coolie and the Jinn.⁵

There was once a poor coolie who was coming home to his dinner. On the path before him he saw two snakes fighting, and the larger snake was just about to kill and devour the smaller one, when the coolie struck it with his mattock, and the small snake crept into some brushwood and disappeared. When he had eaten his food, the coolie went to pray in the mosque, and as he was leaving, a beautiful youth accosted him and said: "Pray wait a little, as my father is coming to call on you." "Who am I that any person should call on me?" replied the coolie. Just then a magnificent-looking old man came up and saluted the coolie. "Who am I," he asked, "the meanest of the mean, that any one should salute me?" Said the old man: "You have conferred the greatest possible favour upon me. I am the king of the Jinn, and this youth is my son. I have a mortal foe, one of the Jinn. He turned my son into a snake and was about to slay him when you saved his life. Now I intend to reward you, so lie awake to-night and keep the matter secret." The coolie went home and told his wife. All she said was, "Some one is making a fool of you."

But the coolie stayed awake, and just at midnight he heard something fall in the courtyard of his house, and when he went out to see what it was, he found that it was a purse of gold, and several more fell at his feet. He woke his wife and showed her the treasure. She said: "If anyone sees you with so much money they will say you stole it. Better bury all the purses but one." The coolie obeyed her, and with the money in one purse he bought cows and oxen, and when his neighbours asked him about it he said: "I have raised a loan from a Mahâjan." So he prospered, and by and by he dug up the rest of the money and became a very wealthy man, and to the day of his death he never told any one of the luck which had befallen him.

VI.

The Hunter and the Deer.⁶

A hunter went out one day into the forest and saw a pair of deer grazing. He planned, how to kill them. So he set fire to the grass on one side, on another he posted his hound, on the third laid a snare, and on the fourth stood himself with his spear in his hand. When the deer tried to escape, the male fell into the snare, but the hind escaped. When she saw that her mate had been captured she came back, and standing before the hunter she said: "I know that thy food is flesh, and so has it been ordered by Bhagwân. But my mate whom thou hast caught is lean, while I am fat. Kill me in his stead and let him go alive. Perchance thou hast never heard the saying: —

*"N'ij akāj kari jo manukh sajain jag par kēj,
Jagat lābh kari vash bimal, surpur sajain samāj."*

"Those who at a sacrifice to themselves do good to others, win true glory in this world, and when dead, can arrange the seats for their company in the city of the gods."

When the hunter heard these words he was filled with compassion, released the deer, and gave up hunting for the remainder of his life.

⁵ Told by Mahbûb Ilâhî, Musalmân, and recorded by Zafar-ullah of Sikandra, Aligarh District.

⁶ Told by Bachau Kasera, of Mirzapur.

VII.

Allah Bakhsh the Demon, and the Saint Abdul Qâdir Jilâni.

When the Saint Abdul Qâdir Jilâni was staying at Pîrân Kalyar, near Rûrkî, in the Sahâranpûr District, Allah Bakhsh, the noted demon, who frequented that neighbourhood, attacked, or, as the phrase runs, "mounted on the head" of the wife of the man at whose house the saint's bread used to be cooked. The man, when he found that his wife was under the influence of the demon, took her to the saint.

The saint said to the demon : "What do you mean by coming to the place where my bread is baked?"

The demon answered : "I will not come again as long as your honour stays here."

The saint again asked : "Why do you not come on my head?"

The demon replied : "I have nothing to do with the Maqbûl Ilâhi or the accepted of God."

Again the saint asked : "Why do you not come on the heads of the women of the household of the righteous?" "They," replied the demon, "are under the protection of the Almighty, and I cannot touch them."

So the demon departed in fear and never returned as long as the saint remained in that neighbourhood.

VIII.

A Woman's Wiles.⁷

There was in the city of Kanchanpûr a banker who had a daughter named Jay Sîrî, and when she grew up she was married to Jay Mohan, the son of the Râjâ. She lived with her father after her marriage, and had a lover of her own. One day her husband came to see her, and she professed the deepest love for him : but at night when he was asleep she left him and went to visit her lover. On the way a party of thieves saw her and followed her. When she went into the house she saw that her lover lay dead from the bite of a snake. She lay down beside him and began to weep and lament him.

Now there was a demon in a tree close by, and when he saw her he was overcome by her beauty and he entered into the corpse of her paramour. When she saw him, as she thought, revived, she was delighted, and they stayed together till near dawn. As she was leaving, the demon seized her and cut off her nose.

She came home covered with blood and lay down beside her husband, and when it was daylight she called out to her father and said : "My husband has cut off my nose."

So the prince was seized and condemned to death, and as they were carrying him to execution, one of the thieves saw him, and when he heard what had happened began to weep. They took him to the Râjâ, and when the tale was told they went and found the woman's lover dead and covered with blood. The prince was released and his wicked wife was put to death with torture.

The Two Blind Men.⁸

Two blind men were sitting together, one of whom was blind from his birth, the other had become blind after he had grown up. The second asked the first if he would eat rice-milk if he got some. The other asked what sort of thing rice-milk was. His friend said : "It is white." The other asked : "What is white?" "It is like the heron." "What is the heron

⁷ Told by Bâl Govind, Brâhmap of Tarinpûr, Sitapûr.

⁸ Told by Nannhê, tailor, and recorded by Rahmat-ullah, teacher of the school at Baksiya, Budaun District.

like?" Then the second man held the hand of the first and made him touch the rice-milk. The other, when he touched it, said: "You rascal! Why are you asking me to eat this filthy stuff? I will never touch it."

IX.

The Fate of the Thieves.⁹

Once upon a time the four Ages of the World met, and Tretâ Yuga asked Krita Yuga what the law in his time was. Krita Yuga replied: "In my time it was the law that if his subjects behaved sinfully the Râjâ was punished." Tretâ Yuga answered: "It was a cruel law to punish the Râjâ for the sins of his subjects."

The Dwâpara Yuga asked Tretâ Yuga what the law in his time was. Tretâ Yuga answered: "In my time it was the law that if the people sinned the landholders were punished." Dwâpara Yuga replied: "This indeed was a very cruel law."

Then Kali Yuga asked Dwâpara what the law in his time was. Dwâpara Yuga answered: "In my time it was the law that if a junior member of a family committed sin, the head of the family suffered for it." Kali Yuga answered: "This indeed was an unjust law."

So the three Ages asked Kali Yuga: "And in your time what is the law?" He replied: "In my time the law is that he who sins suffers himself." "How can this be?" they asked.

Then Kali Yuga went into the jungle and laid there a great brick of gold. Just as he did so, two goldsmiths passed by, and when they saw the brick of gold they snatched it up at once and hid it in their luggage. Then one of them said: "Brother, if you will I will go to some village and buy food." His friend agreed, and the goldsmith hastened to his house and told his wife that when he was going through the jungle with his friend he had found a brick of gold. She said: "I will cook some sweetmeats and put poison in them, which you can give to your comrade. Then all the gold will be yours." He agreed, and when the sweetmeats were ready, he took them and hastened to the place where he had left his comrade with the gold.

He also had been planning how to outwit his comrade. So when he saw him coming up with the sweetmeats he said: "Let us bathe before we eat." The two then went to a neighbouring well to bathe, and as his comrade stood at the edge, his friend pushed him in. Then he came back to where his friend had placed the sweetmeats, and having eaten some he died.

"This," said Kali Yuga, "is the way in which in my time punishment falls on the sinner."

X.

The Tale of the Two Thieves.¹⁰

There was once a noted thief who took his nephew, the son of his sister, and began to train him in the art of thievery.

One day the thief stole a pigeon, and bringing it home told his nephew to cook it and have it ready by the time he came back. The boy set about roasting the bird, and when it was ready he ate the liver.

When the thief returned he missed the liver and asked the boy where it was. "Pigeons," said the boy, "you ought to know never have livers." The thief knew that the boy was deceiving him, but he said nothing and waited a chance of taking his revenge.

⁹ Told by Pandit Brindaban Misra, teacher of the school of Nûr Mahâl, Agra District, N.-W. P.

¹⁰ Told by Khûbî Râm, Kâyasth of Sainya, Agra District, N.-W. P.

Some time after the pair went out together and broke into a Thâkur's cow-house. The elder thief loosed the Thâkur's buffalo and drove it outside. Then he seized his nephew, tied him up with the rope of the buffalo, and went his way.

In the morning the Thâkur came into his cow-house, found his buffalo gone, and the boy tied up in its place. "Who tied you here?" he asked. "The man who stole the buffalo," replied the boy. "And who stole the buffalo?" "The man who tied me up here." And though they cross-questioned him till they were tired they could get no more out of him than this.

At last the headman of the village said: "As this fellow will not confess, let us take him to the temple of Bhavâni and offer his head to the goddess. Perhaps, she will then tell us who stole the buffalo."

So they took him to the temple, and were just about to cut off his head to offer to the goddess, when his uncle, the thief, came up on a horse and asked what they were about. They told him the whole story, and he said: "Let me take the boy aside and examine him. Perchance, I may be able to find out the truth."

So the thief took his nephew a little way aside and said: "Now, what became of the pigeon's liver. If you refuse to tell me I will leave you at the mercy of these clod-hoppers." "Uncle," the lad replied, "surely you are old enough to know that pigeons don't have livers." "In truth you have the makings of a master-thief in you," the uncle said. "Jump up on the horse behind me and let us get out of this."

And this was the last the villagers saw of the thieves or the buffalo.

XI.

The Râni and her Lover united in death.¹¹

Once upon a time there was a banker in a certain city who used daily to go out hunting. One day, as he was going to the forest, he saw a Râjâ who had just married, and was taking his Râni to his palace. The party had halted in a garden to eat, and just as the lady came out of her litter the banker saw her and fell in love with her. By and by the party started and the banker stood looking after the lady. When she had gone some distance he climbed a tree and continued looking after her, and as she went still further he stood on the highest bough to catch a last glimpse of her, and then in his grief he fell down on his horse which was tied up below and both died immediately.

When the banker did not return that evening his father was anxious about him, and sent men to search for him. After a time they came to the garden and found him dead, lying on his horse. They came home and told the sad news to his father, who was overwhelmed with grief. He directed his servants to burn the body of his son and to erect on the spot a temple of Mahâdeva and a rest-house for travellers (Dharmśâla).

Close to the garden lived a Faqîr, who witnessed all these events, and when the temple was built he lived in the Dharmśâla and received alms from travellers.

A year or so after, the Râni, for whose sake the banker had lost his life, came to that place, on her way to her father's house, and halted in the garden. She saw the new temple and the Dharmśâla, and, remembering that they were not built when she was last at the place, asked the Faqîr how they came to be erected. He replied: "These buildings have been erected to commemorate the youth whose ashes lie here." She asked the Faqîr how he lost his life, and when she heard the tale, she was filled with love for the youth. So she went to the grave and cried, "O Bhagvân! If my love for the youth who lies here be true, may the earth open that I may be with him!"

¹¹ Told by Adhâr Sonâr of Dadurâ, Fatehpur District, N.-W. P.

Bhagwân heard her prayer. The earth opened, and she joined her lover in the grave. On this the earth closed again. After a time her servants came to search for her, and when they could not find her they made enquiries of the Faqir. He said: "This much I know. Just now she was standing here when the earth opened its mouth, and she was engulfed in the grave with her lover. Such is the power of true love!"

XII.

The Modest Weaver.¹²

Once upon a time there was a very lovely princess: as she was sitting at her window she saw a weaver lad passing by with his water vessel¹³ in his hand. She fell in love with him and sent her servants to fetch him. When he came in he began to weep and said: "Alas! for my water-pot? Alas! for my water-pot!"

"Why are you lamenting your water-pot!" She asked: "I want you to marry me and then you can have thousands of water-pots like this."

But he went on weeping and said: "I know, princess, that if I marry you I can have vessels of gold and silver. But this pot I have used for years, and it has seen me at my ablutions. This is why I am lamenting it."

The princess thought to herself: "If this weaver's son is so modest why should I hold my honour so cheap?" So she rewarded him handsomely and let him take his old water-pot and go home.

XIII.

The Riddles of the King.¹⁴

Once upon a time there was a king whose wont it was to roam in the streets of his capital to find out the condition of his subjects. One day, as he was out, he came to a well where three young married women were talking about their husbands.

One of them said: "My husband is a professional thief. Some day he will be put to death or imprisoned. And so I am worn away with anxiety."

The second said: "My husband is always swimming across the river, and I fear that some day an alligator will devour him."

The third said: "My husband is quite a boy and is no good to me."

Then the girls went their way, and the king saw a woman gaily dressed with all her jewels, going along the road. He followed her and saw her come to the river, which she began to swim across. As she was in the midst of the water an alligator seized her by the leg, but she struck at the beast and it let her go. As she reached the other bank, she came face to face with a tiger, which she killed with one blow and went on. Then she met her lover who was waiting for her, and after a time she swam back again.

The king went another way and came to a jungle. There he saw a tigress who was being delivered of cubs. Just then three or four elephants came up and rushed at her. But one of the cubs, which had just been born, struck an elephant on the head, killed and began to devour him. The other elephants were afraid and ran away.

Next day the king saw the same woman who had swum across the river going over again and driving a buffalo with her. When she reached the other bank the buffalo ran away and she called her brother, whose name was Har Deo, to help her to catch it.

¹² Told by Akbar Shâh Mânghi of Manbasa, Dudhi, Mirzapur — one of the aboriginal races: recorded by Paplit Râmgharib Chaubê.

¹³ The word used is *badhanâ*, the *lotâ* with a spout used by Muhammadans for ablution.

¹⁴ Told by Shiu Nandan Râo of Sûrajpur, and recorded by Shaikh Dîdâr 'Alî of Bibîpur, Azamgarh District, N.-W. P.

Then the king came back to his palace and summoned his ministers. He said : " Explain to me the meaning of these three sentences, or if you fail your lives are forfeited." These were the sentences :

" *Yē tinoṇ pachhīdyēṇ* (These three suffer remorse)."

Pukārē Har Deo (Calls out ' Har Deo ')."

Hāthī paṇjā ghāo (The elephant wounded by a claw)."

The ministers were in sore perplexity and none could explain the meaning. Seeing the Wazir in grief, his daughter asked the reason, and when he told her the difficulty, she told him to go and tell the king as follows : —

1. "*Wār pār kī khetī ān pār dhan chorī jāyan;*
Jogī jog byāh na kariyē, ye tinoṇ pachhīdyēṇ.
2. "*Nadī paṇwarkē bāgh mārē, jal men kī jānē bhewā;*
Bhaiṇs kī paṇuṁ man na āwē, tab pukārē Har Deo,
3. "*Sringhīn aur Padmīn inkī kahi na jāē,*
Bhūiān girē wa nahān nahīn, ja men hāthī, paṇjē ghāwā,"

In other words :

- "1. This one farms beyond the river ; this robs the goods of others : this one's marriage was not with her equal — all three will live to repent,
2. She swam across the river and killed the tiger. She knows the secrets of the water, but still she cannot control a buffalo-calf, so she has to call on Har Deo for help,
3. The tale of the tigress and the elephants cannot be told. The cub but just born, whose nails had not grown, was able to slay the elephant."

The Wazir told these answers to the king, who was so pleased that he asked by whose wit they had been discovered. When he heard that it was the wise daughter of the Wazir, he made her his queen,

(To be continued.)

SOME TELUGU NURSERY SONGS AND CATCHES,

BY M. N. VENKATASWAMI, M.R.A.S., M.F.L.S.

No. I.

A Lullaby.

Text.	Translation.
O, o, āyī ! Godumha ravaraika, Golusungarālu, Godullu nidāna, Ādu Nāgabūshi.	O, o, āyī ! Furrowed mark on thumb, Chain attached to rings, Under shady walls, Plays Nāgabūshi.
O, o, āyī ! Mudhu mudhikāya, Muthiala kūlla, Mudhāda laipuduru Mi maina mamalu.	O, o, āyī ! Lovely mudhi-fruit, Cap of pearls, Awakened to be kissed By mother's brothers.

<i>Text.</i>	<i>Translation.</i>
O, o, āyī ! Palla mudhikāya, Pagadāla kūlla, Pallu dhāga laipuduru Mi maina māmālu.	O, o, āyī ! Milky <i>mudhi</i> -fruit, Cap of coral, Awakened to drink milk By mother's brothers.
O, o, āyī ! Mudhikāyalu mudhu Matullo mudhu Māmāla sankāna Nāgabūshaṇum mudhu !	O, o, āyī ! Lovely is <i>mudhi</i> -fruit. Lovely is the lisper. In the lap of mother's brothers, Lovely is Nāgabūshi !

No. II.

A Nursery Game.

<i>Text.</i>	<i>Translation.</i>
Koko Lanka, Kōdayal Lanka. Lanka dhisina, Rāmudu paita, Muthia biyam, Mūlaka chār, Kālu gājja, Kanka num. Aiko sukka. Yennā mudha, Mamadi mogha, Mullai chār,	<i>Koko Lanka.</i> Lanka of the scythe. Conqueror of Lanka. Rāma's city. Pearl rice. Broomstick water. Ankle bell. <i>Kanka num.</i> Morning star. Pat of Butter. Mango-bud Jasmine water.

Notes.

A child sits with its legs stretched out in front of itself, over which the mother or sister, or some female relative, passes her right hand to and fro, repeating the above words, which are now more or less nonsense, though no doubt they once had a meaning connected with the story of Rāma and his conquest of Lanka or Ceylon.

Kanka num is a copper ring, which, with betel leaves and turmeric powder, is fastened to the wrist during the marriage ceremony.

No. III.

A Nursery Rhyme.

<i>Text.</i>	<i>Translation.</i>
Nārāyaṇa, Nārāyaṇa, nakka toka, Nunnaila vunchi nāvuddhenkapoka ? Putanāla gumpa kāda dhinchi rāka, Manchinila bāikāda mūnchi rāka.	Nārāyaṇa, Nārāyaṇa, fox's tail, Why did you keep me without carrying me away ? Setting me down at a parched-gram basket, Dipping me in a sweet water well.

Note.

Nārāyaṇa, Nārāyaṇa is a form of invocation to Rāma.

No. IV.

A Nursery Rhyme.

Text.

Tammudu, tammudu taittu.

Tammudu pendlamu murikithû.
Murikithû tîsukonî,
Mûlalo pettutai,
Nakkaitûka poyai.
Nârâyana !

Translation.

Younger-brother, younger-brother is an
amulet.
Younger-brother's wife is disagreeable.
Disagreeable is taken and
Put in the corner and
Carried off by a fox.
Nârâyana !

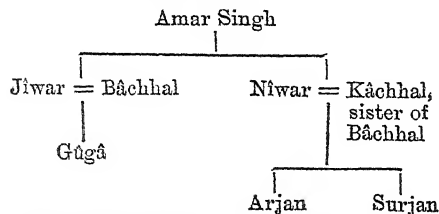
MISCELLANEA.

A DISPUTED SUCCESSION: CHAMBA STATE,
PANJAB.

ON the death of Râjâ Sri Singh of Chamba in 1870, in the absence of a direct heir, Miân Suchêt Singh, the younger of his two surviving brothers, laid claim to the *gaddî*, basing his claim on the fact that he was the late Râjâ's uterine brother. In accordance with the *sanad* of 1848, however, the elder of the two brothers, Miân Gôpâl Singh, was declared the rightful heir.

It would be interesting to know on what this claim was grounded. There is a very strong feeling among all the castes and tribes of the Panjâb that uterine consanguinity confers no rights to any share in the inheritance.¹ A son by a woman's former husband is termed *pichh-lagg*,² and is at most entitled to maintenance.

In the legends of Gûgâ, however, a somewhat similar idea appears to underlie one of the main incidents of the myth. Gûgâ has two cousins, the sons of his mother's sister, who claim that they are entitled to share in his inheritance on the ground that they are the adopted sons of his mother. There are several variants of this incident in the legends, but the changes appear to be rung on the following table of descent:—



Kâchhal's husband is never mentioned in most versions of the legend, but in one version a husband has been found for her in the person of Niwar, brother of Jiwar, so that these two brothers are married to two sisters.

In the ordinary versions, however, it is assumed, rather than expressly stated, that Kâchhal is Bâchhal's co-wife, *i. e.*, also married to Jiwar.

Nevertheless, in all versions, the claim of Arjan and Surjan to the share in Gûgâ's inheritance, Jiwar's kingdom or property, appears to be based on their relationship to Gûgâ as the sons of Kâchhal, or the adopted sons of Bâchhal, and not on their position as the sons, actual or putative, of Jiwar or Niwar.

In the version of the myth published as the *Song of Gûgâ*, in the *Legends of the Panjâb*,³ we find Arjan and Surjan claiming Bâchhal as their adoptive mother, while Gûgâ persists in calling them 'sons of my mother's sister.'

Similarly in the Bijnor version⁴ we find Arjan and Surjan basing their claim to a share in the inheritance in the fact that their mother and Bâchhal were sisters.

Conflicting and vague as the variants of the Gûgâ myth hitherto collected are, it seems clear that a claim to succeed on the ground of uterine consanguinity, or on the analogous ground of kinship through the mother's own sister — the latter apparently being a curious, but not illogical, development of the former idea — is not wholly untenable.

H. A. ROSE.

4th December, 1905.

¹ *Punjab Customary Law*, Vol. III. p. 53; IV. p. 133; V. p. 63; VI. p. 9: and *Ferozepore Code*, p. 18, among others.

² *Pichh-lagg*, or a child 'which is tacked on behind,' as it were, is a disparaging term in itself. A local term for such a son in the Ambâla and Karnâl Districts of the Punjab is *gadhebra*, a word which is not traceable in the dictionaries and the derivation of which is not known: *Punjab Customary Law*, Karnâl, p. 13, and *Ambâla*, p. 21.

³ See Vol. III. p. 262, where 'sworn mother' is an incorrect translation of *dharṁ kî mât*, which can only mean 'adoptive mother.'

⁴ See *anile*, Vol. XXIV. pp. 49 et seq.

THE DIPAVAMSA AND THE MAHAVAMSA AND THE HISTORICAL
TRADITION IN CEYLON.

BY WILHELM GEIGER; ERLANGEN.

A condensed translation by Miss C. A. Nicolson, M.A.

[THE great value of Dr. Geiger's researches into the development of the historical literature of Ceylon, and the importance of that literature in connexion with the evolution of chronological details, both historical and religious, are so well known, that we cannot doubt that all readers of the *Indian Antiquary* will welcome the condensed translation here given, with the permission kindly accorded by him, of his latest writing on these topics, and that many of them will be led to look into the German work itself for the full treatment of the themes.

While dealing chiefly with the *Dīpavaṃsa* and the *Mahāvaṃsa*, — the two works which must always rank foremost in this line until any of the older compositions may be recovered, — and with the Commentary on the *Mahāvaṃsa*, Dr. Geiger has here handled also other writings which, arranged in chronological order, are as follows : —

1. *Samanta-Pāsādikā* of Buddhaghosa (first third of 5th century).
2. *Mahābodhivaṃsa* (last quarter of 10th century).
3. *Dāṭhāvaṃsa* (shortly after 1211), with *Daḷadāpūjāvali* (about 1300).
4. *Pāli Thūpavaṃsa* (about 1250), and *Singhalese Thūpavaṃsa* (shortly before 1260).
5. *Dhātuvavaṃsa* (date unknown).
6. *Pūjāvali* (second half of 13th century).
7. *Nikāyasaṅgraha* (end of 14th century).
8. *Rājaratnākara* (middle of 16th century).
9. *Rājāvali* (beginning of 18th century).

In the original work, an appendix (pages 120—146) gives a comparative analysis of the *Dīpavaṃsa* and the *Mahāvaṃsa*, with references to parallel passages in the other literature. This most valuable appendix must be consulted in the original, where it is presented in such a form as to be easily capable of being used even by those who do not read German. — EDITOR.]

Introduction.

THERE is hardly any part of the mainland of India, respecting whose history we are so well informed as that of the Island of Ceylon. Two chronicles in Pāli verse — the *Dīpavaṃsa* and the *Mahāvaṃsa*, the former composed in the 4th century, the latter about the end of the 5th — form our most important authorities. They contain the same material, and mainly in the same arrangement. They begin with the history of Gotama Buddha and his three visits to Laṅkā. After this, a genealogical section is inserted, which traces back the family of Buddha to the mythical king Mahāsammata. Then the two chronicles follow out the history of Buddhism to the third Council under king Aśoka. Thereafter, the narrative goes back to the ancient history of Ceylon and the first settlement of the island by Aryan immigrants under the leadership of Vijaya, and then it follows the line of ancient Singhalese kings to the death of Mahāsena at the beginning of the 4th century A. D. The reign of Aśoka's contemporary, king Devānampiyatissa, is treated with especial detail; it was in his time that Mahinda, Aśoka's son, introduced Buddhist learning into Ceylon. The *Mahāvaṃsa* recounts with similar detail the deeds of Duṭṭhagāmaṇi, whose reign in the 2nd century B. C. represents the heroic epoch in Ceylon.

In India the writing of history has not been quite separated from poetry, so we need not be surprised that the two Ceylonese chronicles likewise contain a medley of myths, legends, tales and historical material. The further back into the past we go, the more mythical do

the statements sound. Similarly, as we approach the time of the authors, their credibility increases. Even the later sections, however, naturally demand historic criticism.

Whoever may write the history of Ceylon, has to extract the kernel of the actual from these traditions. The literary historian will, however, rejoice in the very veil in which the myths have clothed events. He will trace the origin of epic tradition, its development, and its survival in later literature. These are the problems to whose solution we would apply the following investigation.

We are here in the almost unique position of tracing how an epic sets out on a literary course. We are in a position to form for ourselves a picture of the contents and form of the chronicle which was the ground-work of the epic poem, and of the diverse elements out of which it was composed. We can still observe the traces and signs of the originally oral tradition, which, however, lies far back in time, and the co-mingling of prosaic and metrical forms. The *Dīpavaṃsa* represents the first clumsy effort to fashion an epic poem out of the material already available. It is a document which arouses our attention, from the very incompleteness of its composition and its inherent defects of style. We stand as yet on the very threshold of the epic. In like manner, the stiff outlines of the *Apollo of Tenea* are more interesting for the historian of art than many a far-famed example of the fully developed art of Greece.

The *Mahāvamsa* deserves at once the name of a real epic. It is the acknowledged work of a poet. And we are enabled in some measure to watch this poet at work in his workshop. Accordingly, dependent as he is on his model, to which he is at pains to cling as closely as possible, he also passes criticism on it, realizes its faults and inequalities, and seeks to improve and equalize them.

Not only has the *Mahāvamsa* found continuators who have brought down the chronicle to their own time, but the old work itself was submitted to revision. This took place because the redactor of the poem, without reference even to essential rearrangements, inserted episodes at places where it seemed to him suitable or necessary, and thus almost doubled the extent of the poem. The sources from which he took these episodes are as a rule assignable. The revision is accordingly accomplished on literary lines. It is not "The People" who tacks on to or changes the composition, but an individual who does not follow the dictates of free fancy but takes over fixed material and with artistic ingenuity adapts it to new requirements.

Finally, we can observe how the epic material passes into later literature, assuming a historic character, and is enriched here and there, in small measure of course, by new accretions from a tradition standing apart from the epos. These additions and amplifications shew in many ways by their folk-tale and legendary character their origin in popular tradition. It can hardly however be maintained that they were taken from tales orally transmitted. This certainly is not impossible, but it is not necessary. Perhaps, they differed in individual cases, and may very well have had their origin in literary sources which are no longer or not yet accessible.

We will not assert that the development of the epos, as we observe it in Ceylon, is typical. It need not necessarily have been the same at all times and among all nations. But wherever the epic question is raised, the *Dīpavaṃsa* and the *Mahāvamsa* will serve as valuable analogies, first for the Indian epic, but also for those of other nations. Its chief value consists in the fact that in the case of the Ceylonese epics we have not to deal with possibilities and hypothetical constructions, but we can follow the actual process of development. The foundation, it is true, is unfortunately no longer accessible, and must be inferred. There are, however, valuable means of help at our disposal, and the epos itself lies before us in three stages of

development, which we are enabled to compare with one another and of which we can investigate the origin and growth.

I. THE DIPAVAMSA AND THE MAHAVAMSA IN RELATION TO EACH OTHER.

1. — The Composition of the *Dīpavaṃsa*.

In spite of its grandiloquent proem, we cannot call the *Dīpavaṃsa* a work of art. It appears rather as a collocation of fragments arranged on the system we have indicated.

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In addition we have the clumsiness and incorrectness of speech, and a number of other phenomena, which require a special discussion. To these belongs the peculiarity that the same subject is frequently treated twice or three times, *e.g.* the story of the first Council after Buddha's death is told in IV. 1—26 and again in V. 1—15, the second being a more orderly and finished picture. The chief difference is that, in the second account, greater importance is laid on the personality of Mahākassapa, the convener of the assembly. So, too, the story of the second Council, caused by the heretical teachings of the Vajjiputtamonks, is related in IV. 47—53 and in V. 16—38. Again the first version is

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more fragmentary, while the second looks like a working up of a sketch. In the first version there is a prose insertion, a list of the ten points of difference, which the orthodox Therāsa contest. This is versified in the second version.

Two versions also exist of the third Council and its cause, *viz.* VII. 34—43 and VII. 44—59, in which greater discrepancies are seen. The second version mentions a new fact, wanting in the first — the deed of violence of one of Aśoka's ministers, which is told more particularly in the *Mahāvamsa*, V. 240 ff. One circumstance is indicative of the copying tendency of the *Dīpavaṃsa* or the whole tradition. The second version is associated in certain particulars

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with the description of the first Council, as it is found in V. 1 ff. Single verses are almost identical. Evidently these are stereotyped turns of speech, which were employed again and again in narratives of this sort.

The history of the gifts which king Aśoka sent to Ceylon to king Devānampiyatissa, with the addition of an invitation to accept Buddhism, is found in XI. 32—40 and again in XII. 1—7. A third account even is given in XVII. 83 ff. The call of Mahinda and the appearance to him of the god Sakka (Indra) who commands him to make a journey are told in XII. 16—28 and

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29—40. Several verses are verbally repeated, and in the second version a piece of prose is inserted. Finally, in the last chapter a "contamination" of two versions is certain.

Further peculiarities in the composition of the *Dīpavaṃsa* are the gaps which the narrative repeatedly shows, the immediate tacking on to one another of the episodes, the frequent interchange of speech and counter-speech without the speakers being named. One other phenomenon is of especial importance, and on this I must dwell at some length. A whole series

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of verses is met with in the *Dīpavaṃsa*, which contain only the heads of some narrative. They are ranged side by side in catchwords, after the manner of headings, often without proper construction. These I designate as mnemonic verses.

An interesting example of such is found in XVII. 3 ff., in the story of the last four Buddhas and their visits to Ceylon. The events took place each time in the same way, according to legend. The island is visited by some "affliction." This causes the Buddha to journey thither. He descends on a mountain in the island and frees the people from the "affliction." Then he preaches to the prince and the people in the capital. He receives a park as a present, and

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plants in it a branch of his sacred tree, which a nun fetches from India. The Buddha leaves as objects of veneration relics which are kept in a Thūpa or tope. On his departure he appoints one of his disciples to be the chief of the newly founded

community. This is the course of events, which differs only as to the names of the Buddha, the island, the king, the capital, &c. The narrative of the history of the Buddha-visits to Ceylon begins in the *Dīpavaṃsa* with the following remarkable verse:—

“The island, the town and the king, the plague and the relics,
The tope, the island and the mountain, the park, the Bodhi tree, the nun,
The monk and the best of Buddhas. These are the thirteen subjects.”

This is obviously a kind of heading, naming all the subjects to come under consideration in the story. The text then continues, taking up the subjects in order: “*Ojadīpa*, *Varadīpa*, *Maṇḍadīpa* are the names of the beautiful island of *Laṅkā*, which is also known as *Tambapaṇṇi*. *Abhayapura*, *Vaḍḍhamāna*, *Viśāla*, *Anurādhapura* are the four names of the town at the times of the preaching of the four Buddhas,” &c. This, then, is only a list of names, raw material for the narrative, but not itself a connected account. From v. 26 onward, however, the story of the first Buddha *Kakusandha* follows in orderly narration and systematic detail.

Mnemonic verses are, again, met with in *Dīpavaṃsa*, XIX. 2, 3, where the materials mentioned in the founding of the Great Tope in *Anurādhapura* are enumerated.

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The detailed description is found in the *Mahāvaṃsa*, XXIX. 1 ff. Among other examples may be mentioned a singular verse in *Dīpavaṃsa*, I. 29:—

“The throne, the *Animisa*, the cloister, the jewel-house, the *Ajapāla*-tree and the *Mucalinda* tree with the *Khiraṇāla* grove.”

The verse refers to what happened immediately after the night of enlightenment. It fills up a gap between this event and the first preaching at Benares.

From these considerations it is plain that the *Dīpavaṃsa* represents a primitive stage of epic poetry. When we find two versions of the same story placed side by side, we have obviously to deal with the deposit of an originally oral tradition. Such versions are accountable only on the assumption that, while certain phrases and verses became stereotyped by custom,

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greater freedom was allowed to the narrator in other parts. It cannot indeed be maintained that the *Dīpavaṃsa* is merely this verbal tradition put directly in writing. The author has doubtless used one or more literary sources, but these again bear traces of an originally oral tradition. The collocation of versions must, in any case, have been intentional.

The *Dīpavaṃsa* in many points recalls the form of the early Indian *Ākhyāna* poetry, the peculiarity of which is that the whole narrative did not formally take shape, but only certain parts were metrically fixed and so became more secure from further distortions in the course of transmission. Such parts were, especially, direct speeches. These were united by explanatory prose passages giving the names and the situation. When this prose became versified, the result was a poem of the ballad type, which forms the materials for an epic. Rhys Davids rightly notices that these separate stages of the *Ākhyāna* poetry are to be found in the canonical books of the Buddhists. In the *Thera* and *Therīgāthās* we have only the speeches preserved—the narrative framework must be taken from the commentaries. In the *Suttantas* of the second book of the *Dīgha-Nikāya*, both the speeches in verse and the narrative in prose are contained. Finally, we find ballads in which the narrative also is transmitted in metrical form. We stand thus on the threshold of real epic poetry.

The *Dīpavaṃsa* stands at this stage of development: it is not a fully developed epic, although single episodes, *e. g.*, the visit of *Kakusandha*, are worked out in ballad style; in many parts the prose narrative is assumed. At such points the mnemonic verses are inserted as an aid to the memory. This explains the presence of dialogue without the speakers' names.

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In many places the explanation of the narrator is necessary to the understanding of the story; *e. g.*, we have in the *Dīpavaṃsa* a prophecy about *Moggaliputta* with no indication of the author or occasion of the prophetic utterance. From the *Mahāvaṃsa*,

V. 93 ff. we can infer that it was the Presbyters of the second Council who foresaw the future fall of Buddhist learning and the restoration of the faith by Moggaliputta. Again, in the Dipavaṃsa we find introduced quite abruptly (XII. 64): "The Thera, standing on the summit of the mountain, said to the carriage-driver, 'No, a carriage is not allowed: the Holy One has forbidden it.'" This only becomes intelligible when we add from the Mahāvaṃsa, XIV. 42, that in the meantime night has passed and that in the morning the king sends his charioteer to the Missaka mountain to conduct thence Mahinda and his friends into the town. Many verses in the Dipavaṃsa are unintelligible without a commentary.

2. — The Mahāvaṃsa in comparison with the Dipavaṃsa.

The Mahāvaṃsa and the Dipavaṃsa agree not only in matter, but also in arrangement.

P. 14. This agreement is so close as to preclude any theory of a purely accidental congruity. Two alternatives remain: — (1) that the Mahāvaṃsa (which is undoubtedly later than the Dipavaṃsa) has taken matter and arrangement from the Dipavaṃsa; or (2) that both have drawn from the same source. The latter assumption is, as we shall see, the correct one.

Only in two cases is there difference of order in the events treated, the Mahāvaṃsa following a tradition neglected in the earlier poem. Quite a number of verses are verbally identical; others, though not identical, closely resemble each other. It is quite likely that the author of the Mahāvaṃsa knew and copied the author of the Dipavaṃsa, but it is more probable that for both authors many verses had, as it were, the official impress of tradition. Compare the words in which Aśoka communicates to Devānampiyatissa his attachment to

P. 16. Buddhism (D. XII. 5 = M. XI. 34): "I have taken my refuge in the Buddha, the Dhamma and the Saṅgha; I have avowed myself a lay pupil of the doctrine of the Sakyaputta," and also the words in which Mahinda announces his mission to the king (D. XII. 51 = M. XIV. 8): "We are monks, O great king, pupils of the King of Truth. Out of compassion towards thee have we repaired hither from Jambudīpa."

In spite of these points of agreement, there is a wide gulf between the Dipavaṃsa and the Mahāvaṃsa. The composition of the former is clumsy and inartistic. The latter is a work of art, a *kāvya* according to the conception of Indian poetry. This difference is seen at the outset by a comparison of the somewhat turgid and boastful tone of the Dipavaṃsa with the more moderate tone of the Mahāvaṃsa, the author of which, however, claims for his work freedom from the faults which characterised the older compositions.

The MSS. of the Mahāvaṃsa give at XXXVII. 50 the words *Mahāvaṃso nīttāto*. The Commentary, too, stops at this point. It corresponds further with the second last

P. 19. verse of the Dipavaṃsa, XXII. 75. These arguments alone are sufficient to prove that the old work actually closed with these words, and that the succeeding chapters are the work of a later hand. In the later chapters occurs a series of words not found in the older Mahāvaṃsa. Again, at XXXVII. 93 there is made mention of the Dāṭṭhādātuvamāsa, in which the history of the tooth-relic is told. If this be the poem of that name now extant, as I think probable, and not its Singhalese prototype, the second half of the 37th chapter must have been written after the year 1219. Another instance of agreement is found in the fact that the continuation of the Mahāvaṃsa begins with the closing words of the Dipavaṃsa.

Apart from formal differences in the poems, we find important differences in the subject-matter. While the outlines are essentially the same, the Mahāvaṃsa amplifies old material and introduces new.

Viewed as a whole, the Mahāvamsa falls into two principal divisions, the first being chapters I.—XX., this again admitting a subdivision into two, *viz.* I.—X. and XI.—XX. The latter subdivision deals with the history of Devānampiyatissa and the conversion of Ceylon; the earlier chapters form a sort of double introduction.

The second chief division is entered on at Chapter XXI. with the accession of Mahāsiva. In the Dīpavamsa we reach Mahāsiva at XVIII. 45; and what follows embraces only 192 more verses. This disparity is explained by the presence in the Mahāvamsa of the history of king Duṭṭhagāmani, which is here worked into a completely independent poem, filling ten chapters, while in the Dīpavamsa only 13 verses are devoted to this king. At Chapter XXV. we note the union of the two streams of tradition — the priestly and the popular. After the narration of war and bloodshed, the scene is shifted to the palace and cloister, and the warrior-hero becomes the Defender of the Buddhist faith. He devotes himself, in expiation of his sins, to the founding of monastic institutions, but before the completion of the Great Tope he falls sick and dies. This history is summarized in Dīpavamsa, the mnemonic verses XIX. 2—9 shewing that all the events were known to its author.

The accession of popular tradition is further brought out by the introduction in the Mahāvamsa of shorter episodes, omitted or dismissed in a sentence by the Dīpavamsa. These episodes either are of a secular and political type or consist of anecdotes, tales, stories, and legends. These occur more frequently in the latter half of the poem. A genuinely Indian narrative of a popular character is the early history of Nigrodha (M. V. 43—63) who is known to the Dīpavamsa only as the monk who converted Aśoka. Another popular tale is that of the prince Tissa (M. V. 155 ff.) which finds an analogy in the Kathāsaritṣāgara (Ch. 27) and has the same underlying idea as the story of the Sword of Damocles.

To the same class belongs the story of Vijaya and the sorceress Kuveṇi (M. VII. 96 ff.). This bears a remarkable resemblance to the Circe-legend of the Odyssey, while many other episodes bear the mark of legendary and popular origin, and often resemble in a striking manner the legends of the European nations.

3. — The amplified Mahāvamsa.

The Mahāvamsa, however, does not complete the course of development of the epos; we possess an “amplified Mahāvamsa,” embodying new material in addition to the original text. This discovery we owe to E. Hardy¹ in a Kambodian manuscript. While its æsthetic value may be slight, its interest from the point of view of literary history is considerable as shewing how a ready-made work is extended by new additions. In the Kambodian MS., 5,791 verses are found, as against 2,915 in the original Mahāvamsa. It is of special interest that we can, as a rule, fix the sources from which the author has taken his materials for this extension. He himself names the Buddhavamsa and the Thūpavamsa. The latter exists in Singhalese and Pāli. The Pāli commentary on the Mahāvamsa is also largely used. These three works resemble one another very closely, and from them the author of the Kambodian Mahāvamsa beats out his verses. Frequently, the mention of a name in the original Mahāvamsa is the occasion for a versified history of the person. Even without the earlier work, however, one could probably detect the interpolations from the presence of certain linguistic peculiarities and other signs that the interpolator was the less skilled poet. Yet, even admitting this, we should be far from establishing the original text. Apart from actual interpolations, there are in the Kambodian MS. detailed explanations of short statements in the older poem, also single lines inserted and slight alterations made for the sake of clearness.

¹ Cf. J. R. A. S. 1902, p. 171; J. P. T. S., 1902-3, pp. 61 ff.

The author of this manuscript calls himself Moggallāna. Of his date we can say nothing with certainty, but from certain clerical errors in the text we infer that it was
 P. 33. copied from an original in Singhalese. Other indications suggest that the author lived in Ceylon. In this connection it may be mentioned that in the later Mahāvamsa, LXXVIII. 9, a priest is introduced who lived in the 12th century under Parakkamabāhu the Great, and clearly was one of the then prominent ecclesiastics.

II. THE DIPAVAMSA AND THE MAHAVAMSA IN RELATION TO THEIR SOURCES.

4. — The Commentary and the author of the Mahāvamsa.

Turnour's identification of the author of the Mahāvamsa with that of the Commentary rests on a wrong interpretation of the closing words of the Commentary. In
 Pp. 31—36. the Commentary, the author of the Mahāvamsa is designated as *ācariyo ayaṃ ācariyo*, "the teacher, master or savant." A difference in time is clearly indicated in the Commentary, 447, 26, on Mahāvamsa, XXXIII. 53, where it is said that the Samagalla mentioned in the Mahāvamsa was now (*idāni*), *i. e.*, in the time of the writer of the Commentary, called Moragalla. More important for fixing a date is the passage (referred to by Snyder) at V. 13 where the Dhammaruchi and the Sāgaliya are mentioned as schismatic sects. In commenting on this, the Commentary mentions later monastic strifes which took place in the reign of Dāthopatisa, "the nephew." The author of the Commentary, then, lived after the reign of Dāthopatisa II., *i. e.*, roughly speaking, after 670 A. D. Still narrower limits are drawn if the Mahābodhivaṃsakathā is identical with the Mahābodhivaṃsa. This, as I can prove, is a work not of the fifth century, as has been hitherto assumed, but of the end of the tenth. The Commentary on the Mahāvamsa therefore, cannot have been written before the beginning of the eleventh century.

A lower limit is fixed from the fact that the author of the Commentary did not know
 P. 37. the later continuation of the Mahāvamsa, and so must have lived before the second half of the thirteenth century; also notably from the fact that the Pāli Thūpavamsa, which was composed in the middle of this century, is made abundant use of in the Commentary. The date then for the Commentary is 1000—1250.

As regards contents, the Commentary adds to the Mahāvamsa, apart from exegetic and dogmatic statements, a mass of historical and legendary material, folklore, and romance. It bears the same relation to the Mahāvamsa as the Mahāvamsa does to the Dipavamsa; so that the Mahāvamsa had not exhausted the store of available epic material.

From legendary sources comes the history of the earlier Buddhas, which serves in the
 P. 38. Commentary, 35 ff., as an elucidation of Mahāvamsa, I. 6 ff., where only the names are given. The history of Gotama-Buddha is treated more in detail than in the epic. These Buddha-legends undoubtedly come down from the church tradition, and we may assume the same authority for the different notes which amplify the account of the festival at the laying of the foundation-stone of the Great Tope. Another history bearing the stamp of genuine monastic tradition is that of Nanduttara, an earlier incarnation of Soṇuttara who was entrusted with the collection of relics for the Great Tope. The same holds good of the history of the relics and the dialogue between the dying Duṭṭhagāmaṇi and the monk Theraputtābhaya, as spun out in the Commentary.

In the Commentary there is no lack, however, of passages which seem to be derived from popular tradition. Quite a romance is formed by the tale of the love of
 Pp. 39—44. Sālirājakumāra, a son of Duṭṭhagāmaṇi, for a Caṇḍāla maiden. The Mahāvamsa merely states that the prince, for the sake of this girl, had resigned the throne, and that the two had been united in a previous state of existence. The Commentary elucidates this in a longer narrative. Other outlines are similarly supplemented, notably those of the Indian

kings before Aśoka. The story of Susunāga belongs to that class of folktale which depicts the founders of new dynasties as having been exposed in infancy, and having been tended by some wild animal until the arrival of men who bring them up. Susunāga is tended by a serpent, while Candagutta, whose history is told at length in the Commentary, 119, 8 ff., is brought up by a steer called Canda. A continuous analysis of the two poems shews the degree to which the "monastic" tradition is supplemented by the "Secular."

Mahānāma is named in the closing words of the Commentary as author of the Mahāvamsa, and is said to have lived at the monastery built by the general Dīghasanda, who
 Pp. 44-45. was a general under Devānampiyatissa. Turnour assumes that this Mahānāma was the uncle of the king Dhātusena, who is said to have lived in the institution built by Dīghasanda. Turnour² has taken the name of this individual from Mahāvamsa, XXXIX. 42, where we are told that Moggallāna I. (497—515) had transferred the monastery of Sihagiri to Mahānāma, the presbyter of the Dīghasanda monastery. But the two Mahānāmas are not necessarily identical. Chronology is against it. Dhātusena entered the institution in the time of the Damila Paṇḍu (436—441) when his uncle was already "Thera" and therefore considerably older than his nephew. It is extremely improbable from considerations of age that the two Mahānāmas represent the same person. Turnour thinks that the uncle was author of the Mahāvamsa, basing his argument on the statement (Mahāvamsa, XXXVIII. 59) that on the occasion of a festival at the cremation of Mahinda, Dhātusena had ordered the Dīpavamsa to be read through. Turnour says without hesitation that the Mahāvamsa is meant. Snyder, however, has disposed of this identification. My own view is that we must entirely dissociate the Mahānāma named in Mahāvamsa, XXXIX. 42 from the uncle of Dhātusena. Much points to him as the author of the Mahāvamsa, but of course we have to deal with a supposition which contains a certain probability, not with a certainty. Two points coincide: the name and the locality. In that case, the date of the composition would be the last quarter of the fifth century, a result which may at least have plausibility.

With regard to the period of composition of the Dīpavamsa, we have Oldenberg's arguments for ascribing it to the time between the beginning of the fourth and
 P. 47. the first third of the fifth centuries A. D. (1) The upper limit is fixed at 302—304, by internal evidence. (2) A lower limit is found in the fact that Buddhaghosa (beginning of fifth century) knew a version of the Dīpavamsa, which differed somewhat from ours. (3) The Dīpavamsa was publicly read under king Dhātusena (second half of fifth century). Besides, the Commentary mentions a "Dīpavamsaṭṭhakathā." Comparing these results with those reached about the Mahāvamsa, it seems probable that the two works are separated from each other by an interval of 100 to 150 years. The great difference in the matter of style which exists between them, is explained by the fact that in this period occurs the activity of Buddhaghosa, which forms a turning point in the entire literary life of Ceylon.

5. — The Authorities.

Various passages in the Commentary deal with the authorities on which our Mahāvamsa rests and the relation it bears to them. These are: — (a) Comm. 21, 31—22, 21; (b) Comm. 25, 31—26, 1; (c) Comm. 18—26; (d) Comm. 29, 19—34; (e) Comm. 502, 34—503, 4. From these we gather that: (1) Our Mahāvamsa is the translation of a work, composed in Singhalese, into the Māgadhi or literary language, *i. e.*, into Pāli, by rendering the original prose into verse.

From this it takes its name "Pādyapadoruvamsa."
 P. 48. (2) The translation, while exact, was used to remedy the faults of omissions and repetitions found in the original. (3) Several names were attached to the original. It is called "Sihalaṭṭhakathā" (Singhalese commentary) or Porāṇaṭṭhakathā (commentary of the Ancients) and even "In the style of the Inhabitants of the Mahāvihāra," and, lastly, it is more particularly designated as

² Cf. J. R. A. S. 1875, p. 193.

the "old Mahāvamsa of the Sīhalaṭṭhakathā" or the "Mahāvamsa of the Sīhalaṭṭhakathā composed by the ancients in the Singhalese language."

It appears that at the Mahāvihāra in Anurādhapura an old commentary to the canonical writings was preserved, which was designated "Aṭṭhakathā." A part of this formed
 P. 49. the "ancient Mahāvamsa," on which the work of Mahānāma rests. Materially, the new work agrees with the old, but is more poetically and evenly set forth.

We have now to consider the nature and compass of the literature which the author of our Mahāvamsa had before him, more especially of the Sīhalaṭṭhakathā-Mahāvamsa and what position the latter occupied in that literature. The Mahāvamsa speaks (Proem, I. 2) of a Mahāvamsa of the ancients, *porāṇehi kato p'eso* (scil. *mahāvamsa*). Clearly this refers to the work which formed the basis, known also to the Commentary by the same name. It is further briefly referred to as *Porāṇā*, "the Ancients," which name is mentioned seven times in the

Commentary. Each time occur the words *tendhu porāṇā* and one or more Pāli
 P. 50. verses follow. Frequent mention of the *Porāṇā* is found in Buddhaghosa's Commentaries, also with Pāli verses annexed. The authority, then, on which the Mahāvamsa drew, was interspersed with Pāli verses, but was at the same time not merely a collection. The Sumaṅgala-Vilāsini cites three Pāli verses, but also a series of prose passages which emphatically bear the stamp of notes from a commentary. The *Porāṇā* was then a regular Aṭṭhakathā, in Singhalese prose with Pāli verses, a form still seen in modern Singhalese works. From many passages in the Commentary it is clear that *Porāṇā* and Aṭṭhakathā refer to the same work, and that Sīhalaṭṭhakathā is only a more exact designation for the authority known more briefly as Aṭṭhakathā.

Apart from the two commentaries of Buddhaghosa, nine other works are cited in the
 Pp. 51—56. Commentary, the most important of which are the Uttaravihāraṭṭhakathā and the Uttaravihāra-Mahāvamsa. The whole shews that a rich literature was at the disposal of the author; for at that time there still existed the vast collection preserved in the different monasteries in the shape of commentaries on the canonical writings. A secondary literature, too, had already begun, in which isolated subjects, such as the story of the Bodhi tree, the Topes, and so on, found a place. This literature the Commentary has used at all events for subsidiary incidents, the chief of these being drawn from the Sīhalaṭṭhakathā of the Mahāvihāra.

6. — The Contents of the Sources.

The Mahāvamsa follows closely, on the whole, the Aṭṭhakathā: the Commentary amplifies
 P. 57. and supplements from it: hence a combination of the two will give a nearer view of the nature and compass of the basis of the Mahāvamsa.

The passages we know to be cited from the Aṭṭhakathā may be divided into six classes,
 viz.: —

I. — **Early History**, comprising the legends of the earlier Buddhas, though these may be taken only indirectly from the Aṭṭhakathā through the medium of the Jātaka-Nidānakathā. The text of the Commentary and of the Jātaka-Nidānakathā is simply a rendering of the old Singhalese original. Specially interesting is the narrative of the three visits of Buddha to Ceylon. These visits formed an important subject for both the Dipavamsa and Mahāvamsa, and both copy closely their original. The points of agreement between the Commentary and the Dipavamsa are also numerous and significant, and shew, too, how detailed the Aṭṭhakathā must

have been, while the author of the Commentary was able, with great exactitude, to check the Mahāvamsa by the Aṭṭhakathā.

II. — History of India up to Asoka. — The additions of the Commentary to Indian history for which the Aṭṭhakathā is expressly named as authority are not numerous, but enough to shew that Indian history was reviewed in that work, as far as it concerned the development of Buddhism. But the Commentary brings into this section a mass of new materials of a genuinely popular character, nominally relating to the history of Candagutta. These narratives are taken partly from the Aṭṭhakathā, partly from the Uttaravihāraṭṭhakathā, the latter being expressly cited as the source for the story of Susunāga, for that of the nine Nanda princes, and for Candagutta. The Commentary unfortunately does not name the authority for the tales immediately following; perhaps we may infer that, when no source is named, the Aṭṭhakathā is meant.

III., IV. — The Commentary contributes few additions to the History of the Councils and the Theras, none at all to that of Devānampiyatissa and Mahinda. Here the

P. 63. Dipavamsa and Mahāvamsa (in almost perfect agreement) both closely copy the Aṭṭhakathā, which must have contained the accounts of the Councils and the prominent ecclesiastical chiefs with even greater detail than we find in the later works.

V. — Two references only are found to the later kings (except Duṭṭhagāmani) in the Commentary: one in connection with Sūratissa, the successor of Mahāsiva, the other
P. 64. with Kaniṭṭhatissa; the latter being important as shewing that the Mahāvamsa part of the Aṭṭhakathā extended to at least the close of the second century A. D. : probably like the Dipavamsa and Mahāvamsa it extended to Mahāsena.

VI. — Many references to the Aṭṭhakathā relate to the time of Duṭṭhagāmani, which must have been treated in detail. The account of the festival at the laying
P. 65. of the foundation-stone of the Great Tope is particularly interesting because we can see from it how the Pāli verses may have been divided. At the end it is entitled *iti Aṭṭhakathāya vuttam; vuttam pi c'etaṃ*; and then follows the mnemonic verse, Dipavamsa, XIX. 8, which contains nothing but the names of the twelve Theras. It may reasonably be assumed that the verse stood exactly so in the Aṭṭhakathā and was transferred into the Dipavamsa. Several sections of purely epic import are explicitly referred to the Aṭṭhakathā, but it is probable that such explicit references by no means indicate all the material derived from Aṭṭhakathā. Many isolated notes are given without any source being named; these probably, though not necessarily, are from this source. For instance, names are frequently given in the Commentary, which are wanting in the text of the Mahāvamsa. A series of brief notes introduced by *vuttam hoti* indicate that they are quoted. The narrative of Bhaddaji, Commentary, 405—407, a more extended account of Mahāvamsa, XXXI. 5—14, considering its style, may come from the Aṭṭhakathā.

7. — Results.

From the above investigation we reach the following conclusions: — (1) Before
P. 69. Buddhaghosa's time there was a wealth of literary commentary under the general name of Aṭṭhakathā, called also the work of "the Ancients." (2) Such Aṭṭhakathās were preserved in the various monasteries; notably in the Mahāvihāra and Uttaravihāra. (3) A definite historic part of the Aṭṭhakathā of both institutions was called Mahāvamsa, the editions differing in details. (4) Our Mahāvamsa rests on the authority of the Mahāvamsa of the Mahāvihāra, (5) and is a fairly close copy of its original, with the faults of irregularity and redundancy corrected. (6) The Commentary mentions other works besides the Aṭṭhakathā, many belonging to the literature of the *Porāṇā*, others to later works. Buddhaghosa's commentaries are also mentioned.

Two questions now confront us :— (1) What rôle does the old Mahāvamsa play in the literature of the Aṭṭhakathā, and of what elements is it composed ? (2) How did the Epic Poetry of Ceylon, as represented by the Dipavamsa and our Mahāvamsa, arise out of the old Mahāvamsa of the Aṭṭhakathā ?

P. 70.

Oldenberg's view is that the Sihalatṭhakathā-Mahāvamsa forms a historical introduction to the dogmatic part of the Aṭṭhakathā, just as Buddhaghosa gives a similar historical preface to his commentaries on the Dīgha-Nikāya. Many considerations point in another direction. Its very scope and fulness look unlike a "historic introduction," which would have ended with the establishment of Buddhism in Ceylon. More probably the Mahāvamsa of the Ancients was an independent work, brought down by the Mahāvihāra monks to the time of Mahāsena, and interrupted at that time by wars. It may, of course, have grown out of such a historical introduction. The preface to the Dipavamsa says as much, but it belongs to an epoch in which the scope of the work was less than at the time when Mahānāma worked out the material in a poetic way, or when the Dipavamsa arose. The old frame was burst, and from the "historical introduction" to the Aṭṭhakathā there grew the Mahāvamsa of the Ancients — the comprehensive chronicle of the Mahāvihāra.

We have seen how a double strain of sacred and secular tradition appears in both the

P. 72.

Dipavamsa and the Mahāvamsa. From what the Commentary says of the relation of the Mahāvamsa to its basis, we must infer that already in the Aṭṭhakathā-Mahāvamsa there appeared both phenomena, an originally oral tradition, and the fusion of a "church" and a "secular" tradition. The legends naturally varied with the reciter, and variants were inserted, side by side, by the monks. The work gradually assumed the shape in which Mahānāma found it.

Coming now to the Dipavamsa, we find that in many places it is plainly a collection of

P. 73—76.

the introductory and mnemonic verses contained in the Aṭṭhakathā-Mahāvamsa, but with some attempt at artistic treatment. It is in fact the bridge between the Aṭṭhakathā-Mahāvamsa and the Mahāvamsa. As the Pāli verses occur seldom or never in popular tradition and the Dipavamsa contains so many, it must have deliberately preferred the monastic part of its basis. This is one of the striking points of contrast between the two works, the Dipavamsa and the Mahāvamsa. It is to be noted that the "repetitions" are not always *verbatim*; they frequently look like two versions of the same narrative. The basis-work, the Aṭṭhakathā-Mahāvamsa, would naturally have preserved such: but it is just possible that a further source, resembling the Aṭṭhakathā-Mahāvamsa in plan and content, was drawn on by the compiler of the Dipavamsa.

The development of the epos in Ceylon, then, came about by the following stages. About the middle of the fifth century was extant that comprehensive chronicle called "the Mahāvamsa of the Ancients" — a constituent part of the Aṭṭhakathā. It was a kind of Encyclopædia of all the legends and traditions bearing on the history of Ceylon. The Dipavamsa, on the other hand, represents the first clumsy effort to give form to the mass of material stored in that chronicle. A noteworthy circumstance is the rejection of the old Singhalese dialect for Pāli, the new church-language. With the fifth century, Buddhaghosa's activity gave a great

P. 77.

impetus to literary life in Ceylon. Pāli becomes forthwith the speech of the church and the scholar. Mahānāma is better equipped for his work. True, he has not yet surmounted his material, and transfers much of the original bodily into his work. He is no genius, and his work is no literary contribution of the first rank, but it shews, as compared with the Dipavamsa, a great step in advance.

The stage of epic form is reached with the Mahāvamsa, but the process of literary development is not ended. The Commentary amplifies and supplements from other works

material relating to the subject. And now, from this material, Moggallāna has, at a later time, produced the amplified Mahāvamsa of the Kambodian manuscript, while at places he has embodied in Mahānāma's epic new episodes which he thought cognate. It would be interesting to know if other MSS. exist, in Ceylon or South India, which contain similar retouchings of the Mahāvamsa.

III. HISTORICAL TRADITION APART FROM THE EPIO.

8. — The Introduction of the Samanta-Pāsādikā, the Mahābodhivamsa, the Dāṭhāvamsa, and the Thūpavamsa.

Of much interest for us is the historical introduction which Buddhaghosa prefixes to his Samanta-Pāsādikā. This work lies between the epics in age, and its contents
P. 78. coincide so exactly with those of the Mahāvamsa that there can be no question of their common origin. Both drew largely on the Atthakathā, and both reproduced their authority with considerable exactitude. The Samanta-Pāsādikā (Smp.) begins with the events immediately following Buddha's death, and deals with the story of the two Councils. The circumstance is peculiar in so far as an account of these Councils is also given in the Chullavagga XI. and XII.³ Buddhaghosa's account of the first Council rests on Chv. XI. 1—8, whence he copies whole passages *verbatim*, and amplifies them, presumably, from the old Singhalese Atthakathā. It is significant that even in the passages which occur in the Smp., and not in Chv., verbal agreements are found. The account of the second Council is given similarly in Chv., Smp., and the Mahāvamsa. Buddhaghosa cites the Dīpavamsa, besides other authorities, for passages which differ somewhat from the text now extant.

Notable instances of agreement between the Samanta-Pāsādikā and the Mahāvamsa are : —
Smp. 294, 2: the story of Moggaliputtatissa, who conducted the third Council, Pp. 79—81. is in close agreement with M. V. 93 ff. Then, Smp. 299, 17, History of Aśoka, = M. V. 9—34, D. VI. 1—14. The episodes of the Nāga king Kāla in 300, 12 ff. and of Nigrodha 300, 32 ff. are found in M. V. 89 and V. 36, D. VI. 24 ff. The Dedication Festival of Aśoka, the entrance of Mahinda and Saṅghamittā into the Order, = M. V. 174—213, D. VII. 1—31. The narrative 306, 18 ff. of the Thera Kontiputtatissa = M. V. 213—230, the fall of the church = M. V. 231—243, Tissa and his conversion, M. V. 155—174, —all find a place in both works. These are a few examples where the verbal agreement between them is noticeable. Certainly in some parts Smp. agrees even more closely with D. than with M. These, however, are cases where Mahānāma's artistic personality led him to deviate from his original.

It is of importance to note that the Samanta-Pāsādikā was frequently made use of in later literature. It is mentioned in the Commentary on the Mahāvamsa, which contains whole passages verbally identical with it.

Here and there, the Samanta-Pāsādikā fills gaps in the epics; e. g., Smp. 310, 12 ff. narrates a dream of Aśoka before the arrival of Moggaliputtatissa (cf. M. V. 246 ff.). Again, in 311, 32 ff. the Tittirajātaka told by Tissa to the king is briefly summarised.

The assumption, then, that the Mahāvamsa of the Sihalaṭṭhakathā was the source for the introduction of the Samanta-Pāsādikā may be accepted as correct. Of course,
P. 83. Buddhaghosa has limited himself to what seemed important for his particular object. He holds as closely to his original as Mahānāma did at a later time. Indeed, it is not impossible that Mahānāma even consulted the Samanta-Pāsādikā and schooled himself in Buddhaghosa's classic Pāli.

The Mahābodhivamsa begins with the story of the Buddha Dīpaṅkara, enumerates shortly the existences of the Bodhisatta, and then relates the life of Gotama-Buddha until the

³ Oldenberg, *Vinaya Piṭakam*, II. p. 284 f.

night of enlightenment. This forms the first chapter and bears an unmistakable likeness to the introduction of the Jātakas, the Jātaka-Nidānakathā. The Mahābodhivamsa is shorter and more succinct, but much more artistic, and often ornate in style. The Jātaka-Nidānakathā rests on the authority of the Aṭṭhakathā, and forms the medium through which the Buddhist history, especially that of Gotama, passed into the Mahābodhivamsa and thence into later literature.

The second chapter of the Mahābodhivamsa rests on the Jātaka-Nidānakathā, also, and is entitled Ānandabodhikathā, as being the account of how Ānanda planted at the

P. 85.

Jetavana a fruit of the holy tree from Uruvelā. The subsequent chapters are more directly dependent on the Samanta-Pāsādikā and Mahāvamsa, most being taken from the former — so much so that one might almost think that the two were independent translations of their old Singhalese forerunner. But the two texts coincide so in wording that the theory of a direct derivation seems necessary. Moreover, the style of the Mahābodhivamsa is more elaborate and yet compressed, and has the air of an epitome of the Samanta-Pāsādikā. The presence of the Mahāvamsa is seen in the brief additions to the parts taken from the Samanta-Pāsādikā, and also in the division and arrangement of material. The closing words of the Mahāvamsa are also utilised for closing the corresponding chapters of the Mahābodhivamsa. These were certainly composed by Mahānāma and were not in the Aṭṭhakathā. As regards various isolated notes, it is not improbable that the Aṭṭhakathā was directly responsible for many.

The introduction tells us that the work is the translation of a Singhalese work into

P. 88.

Māgadhi. If it be admitted that the Mahāvamsa preceded the Mahābodhivamsa, then Strong's theory,⁴ which makes the author of the latter a contemporary of Buddhaghosa, breaks down, his error being the identification of Dāṭhānāga, a Thera of the time of Mahinda IV., with Dāṭṭha, who, according to the Gandhāvamsa, commissioned Buddhaghosa to write the Commentary to the Dīgha-Nikāya. The Mahābodhivamsa belongs to Mahinda IV.'s time, and was therefore composed in the last quarter of the tenth century. The translation was not made directly from a Singhalese text but through a Pāli version.

As regards the age of the Dāṭhāvamsa we are sufficiently informed. The author in the closing verse calls himself Dhammakitti. His work was a translation of

P. 89.

a Singhalese original into Māgadhi at the instance of the General Parakkama, by whose means Līlāvatī, the widow of Parakkamabāhu, was raised to the throne. This happened in 1211 A. D. The Dāṭhāvamsa must therefore have appeared shortly after that time. The contents deal with the previous existence of the Bodhisatta, Buddha's visits to Ceylon (where the Mahāvamsa is closely copied), the division of the relics, especially of the tooth-relic and its advent to Ceylon. With this part we overstep the beaten track of tradition. We notice two constituent parts of this tradition. The first is of Indian origin, and comprises the early history of the Buddhas, the life of Gotama-Buddha, the story of the first and partially of the second Council, the names and deeds of Indian kings. This tradition, being largely derived from the Aṭṭhakathā, is fixed and definite. The second ingredient is the local tradition of Ceylon, treating of Buddha's visits to Ceylon, the myths of Vijaya and the earliest kings of Laūkā, the third Council and the mission of Mahinda, the already partly historical tradition of Dutthagāmani and his journeys. This latter division was liable to almost indefinite extension from popular narratives or local chronicles.

P. 91.

The materials of the Dāṭhāvamsa appear in a small work entitled Daḍḍā-pūjāvali, which is a very close paraphrase of the former.

⁴ Cf. Strong, Pref. viii. ff., supporting Sobhita, who in the introduction to his edition (1890) discusses the question of authorship in the same way.

The Thūpavaṃsa, which comes down to us in Singhalese and in Pāli, is closely allied to the Mahābodhivaṃsa and preserves the epic form. Its contents range from the history of the early Buddhas to the death of Duṭṭhagāmaṇi.

As regards the relation between the two versions, we may say that on the whole the Singhalese is broader and more detailed than the Pāli. In Chapters X.—XVI. the one seems a mere translation of the other; but in the history of Buddha the Singhalese makes considerable additions and amplifications. The author in his epilogue calls himself Vāchissara and mentions that he is connected with the Dhammāgāra of the king Parakkama, giving the names of a number of other works composed by him in Singhalese. He had two Thūpavaṃsas before him — one in Singhalese, and hence of use only for the natives of Ceylon; the other in Pāli, but so defective as to necessitate a fresh working out. I am of opinion that this Vāchissara was none other than the famous Thera of that name, spoken of in Mahāvaṃsa, LXXXI. 18 ff. He was an ecclesiastical chief under Vijayabāhu III. (1236—1240) and his power may well have continued under the next king Parakkamabāhu II. (1240—1275). We have thus secured a date for the Pāli Thūpavaṃsa, viz., the middle of the thirteenth century A. D. The Singhalese version is to be regarded as a later extension of the Pāli text: for priority cannot be proved, and internal evidence points otherwise, as does the analogy of the Mahābodhivaṃsa. It must have followed quickly after the Pāli version; for Parākrama Paṇḍita, the author of our Singhalese version, is mentioned in the Rājaratnākara in the list of learned priests and laymen who flourished between the time of Buddhaghosa and 1809 after Buddha = 1266 A. D. This work must have been, composed, therefore, between 1250 and 1260.

The usual sources were drawn from in the composition of the Pāli Thūpavaṃsa, viz., the Jātaka-Nidānakathā, the Samanta-Pāsādikā, and the Mahāvaṃsa: and more sparingly the Commentary on the Mahāvaṃsa. Other sources, as in the case of the Mahābodhivaṃsa, may be traced, and it is not impossible that, where an authority is not named, the Aṭṭhakathā may have been consulted, either directly or by the medium of the old Pāli Thūpavaṃsa (probably the Chetiyavaṃsaṭṭhakathā, which at all events was in close accord with the Aṭṭhakathā literature).

9. — Singhalese Writings.

The most comprehensive of these is the Pūjāvali, which is not yet completely edited, but which, as we can see from Wickremasinghe's analysis, consists of the usual material in the usual arrangement. The author, Mayūrapāda Thera, wrote in the second half of the 13th century and was a contemporary of Dhammakitti Thera by whom the Mahāvaṃsa was continued.

The Nikāyaśaṅgraha of Dhammakitti shews in the general arrangement of material and in particular instances its dependence on the same sources. The history of the sects is treated in greater detail here. We learn, for example, that the Sāgaliya sect branched off from the Dhammaruchi of the Abhayagiri vihāra and bore the name of their leader Thera Sāgala. They had their seat in the Dakkhinagiri vihāra. This took place under Goṭṭābhaya, 795 years after Buddha's Nirvāṇa, i. e., in 252 A. D. The record of the writings of the separate sects is entirely new. The source for these additions I cannot name, but merely remark that the Kathāvatthu-ppakaraṇa-Aṭṭhakathā does not so much as mention the Sāgaliyā.

Of especial interest is the dream of Kālāsoka and his dialogue with the Therī Nandā. This is taken directly or indirectly through an unknown source from the Aṭṭhakathā (cf. the Commentary, 108, 8 on Mahāvaṃsa, IV. 38 ff.).

The Dhātuvamśa⁵ belongs to the myth-cycle of Malaya and Rohaya. It contains much popular tradition wanting in the works of the Aṭṭhakathā cycle. Otherwise, its dependence on the Mahāvamśa is easily recognised. The Dhātuvamśa, however, does not seem to be an independent work, but corresponds to a Pāli work existing only in manuscript, entitled *Nalātadhātuvamśa*: it is only a Singhalese translation, then, of this work, like those of the *Mahābūdhivamśa* and *Thūpavamśa*. The author of the Singhalese Dhātuvamśa is Kakusandha: when he lived is not ascertainable.

From several chronicles, especially the *Rājāvali*, *Rājāratnākara*, and *Pūjāvali*, we have accounts of the early history till Vijaya. The *Rājāvali*, the most recent of these, belongs probably to the beginning of the 18th century, and shews that its author made copious use of older sources. The introduction and the mythological parts are original. After a cosmological and geographical review, the dynastic list of kings follows down to Siddattha, the Buddha. It is, however, the introduction of new material not hitherto utilised in the epics that gives to the *Rājāvali* an independent value. For instance, the reign of Mahāsammata is depicted as a "golden age." Of king Chetiya it is told that he was the first to bring falsehood on earth and that as a punishment the earth swallowed him. Under Mahāprātāpa, murder and other crimes forced their way in, and the span of life of the princes was from that time shorter. After an account (taken from the *Mahāvamśa-Commentary*, 84, 4 ff.) of the founding of the Sakya dynasty, an episode from another source follows:—The eldest sister of the exiled sons of Ariṭṭa, "the third Okkāka," attacked by leprosy, is placed by her brothers in a deep grave and covered with brushwood. The king of Benares, stricken by the same disease, had sought refuge in the same forest. He cures himself by an herb, finds the princess, cures her and makes her his wife. Rāma's son hearing of his father's abode builds there the town of Koliya. The 32 sons of Rāma and the princess marry the 32 daughters of the four kings of Kapilavatthu, and thenceforward the princes of Koliya and Kapilavatthu were united into one clan. The rest of this work is taken from the *Mahāvamśa*.

The *Rājāratnākara*, belonging probably to the middle of the 16th century, is likewise specially detailed upon the history of Vijaya. The general scheme corresponds to that of the *Rājāvali*, and adds nothing to the Vijaya myth. The *Pūjāvali* in Chapter XXXIII. treats the Vijaya history quite briefly, disposing of it in a single section.

Generally, it may be said that, of the three chronicles, the *Rājāratnākara* stands nearest to the *Mahāvamśa* and draws upon it most largely. The other two stand in closer relation to one another, as follows from several important coincidences. We can see, also, that the *Rājāratnākara* has had recourse to the *Pūjāvali*, and occasionally copied from it and likewise from the *Nikāyasaṅgraha*. The *Rājāvali* shews some originality, and adds details bearing the mark of popular origin, as in the Kuveṇi-legend. It also brings new particulars to the story of Kāvantissa, the father of Daṭṭhagāmaṇi, while following in the main the narrative in the *Mahāvamśa*, XXII. 13 ff. Popular accretions are visible in the history of the *Bembiḷi* famine under Goranāga, when, as the result of a curse, Jambudvīpa was visited for twelve years with famine. Finally, in the story of the death of Siri Saṅghabodhi. 40, 22 f., are several features absent from the account in the *Mahāvamśa* XXXVI. 92, *e. g.*, the allusion to the future Buddhahood of Saṅghabodhi, and the recognition of the severed head as his. The *Rājāvali*, moreover (like the *Mahābūdhivamśa*), mentions after the king Paṇḍukābhaya a king Gaṇatissa, who is absent from the lists in the *Dīpavamśa* and the *Mahāvamśa*. He is given a reign of 40 years, while Paṇḍukābhaya is given one of 30. According to the *Mahāvamśa* and also to the *Pūjāvali*, Paṇḍukābhaya reigned the whole 70 years.

⁵ The *Dhātuvamsaya* of the Thera Kakusandha, edited by Gintoṭṭa Dhammakhandha, Dodanduwa, A. B. 2433 = A. D. 1890. DeZoysa, *Catal.* p. 17.

The Singhalese chronicles agree with remarkable closeness on the subject of Gajabāhu, of whom the Mahāvamsa merely says that he built or consecrated monasteries, erected Thūpas and planned the Gūmanissa pond. A detailed account of this monarch is found in the Singhalese chronicles, especially the Rājāvali, the new matter being unmistakably from popular sources.

THE TRAVELS OF RICHARD BELL (AND JOHN CAMPBELL) IN THE EAST INDIES, PERSIA, AND PALESTINE.

1654—1670.

BY SIR R. C. TEMPLE.

(Continued from p. 142.)

Assem Pashaw [Husain Pāshā],⁵¹ Kinge of the arrabbs on y^e North East of Pertia, left his Contrey, beinge vexed and overpowred wth the strenth of y^e Turke, yet fought y^e Grand Senior wth 90000 horsse, but beaten, he fled to Shaw Sollymon [Shāh Sulimān], Kinge of Pertia, desireing his p^{te}ction at Serash [Shīrāz].⁵²

The grand Senior hearinge it, sent to Shaw Sollymon [Shāh Sulimān], desireing him deliver vp Assem passhaw [Husain Pāshā]. The Governor of Serash had Orders to send him vp, But Assem Passhaw vnderstandinge it, by money got liberty to passe for Conge [Kung],⁵³ the Chiefe sea port towne in Pertia. Theire he shipt himselfe & sarv^{ts} with 3000000, Thirty hundred thowsands of pounds sterling money vallew in Jewells gold & money, w^{ch} was put in 14 Saile of Shipps, w^{ch} he hyred, vizt 5 English, 3 Dutch, 4 Maltans [Multanis] And 2 Mallabars: All for Lahor e bander⁵⁴ [Lāhori-Bandar], at w^{ch} place they arrived saife, J. C. p^{se}nt when they & the tresure arrived. The King of y^e Arrabbs said to me, haue not I seene y^e wth Capt Wise who was vnder my Command in Bossera [Basra]. I said, yes, And a Contreeman of his: Assem passhaw kept me 9 days wth him in Lahor-e-bander And lodged me wth him and his sonns in his owne tent.

Oram Zebb [Aurangzēb], haveinge advce of his loadinge, sent 30000 men as a gard for him. 30000 ropees to eate Deetell wth, w^{ch} is A complemt to drinke his helth.

When y Kinge of y^e Arrabbs caime to Tattaw [Tāttā in Sindh], Oram Zebb was theire & did embrace him, and gave him a Serpaw [saropā] w^{ch} is a garm^t according to y^e Industian [Hindustan] weare, w^{ch} soe soone as p^{se}nted, y^e p^{te}ie takes it and p^{se}ntly [immediately] puts it on.

Noe sooner it was On, but Assem Passhaw⁵⁵ dropt downe deade, He deade, Oram Zebb possest himselfe of All his treasure And made his Eldest son 3 Azarey [Hazārī], w^{ch} is 3000 horse, y^e yonger 2000 horse.

⁵¹ This must be Husain Pāshā of Basrah — *vide* Chardin, *Coronation of Solyman III*, p. 125 ff.

⁵² In a letter from Stephen Flower to Surat, dated Ispahan, 14th Aug. 1668 (*Factory Records, Surat*, Vol. 105, at the India Office), there is the following allusion to Husain Pāshā and his flight: — "The late Tyrant of Bussora with his retinue of above 2000 persons at Shyras, were preparing for Bundareecke or Congo [Kung Bandar] with resolution to Imbarque for India, having this Kings order to depart his Country, upon the Grand Signiors demanding his head and having noe Inclination to Ingage himself in a warr upon that account which hee must expect upon refusall the former or compliance with what required by the said Grand Signior."

⁵³ Kung Bandar, a port on the northern shore of the Persian Gulf, about 100 m. west of Gombroon. See Hobson-Jobson, s. v. Congo-Bunder.

⁵⁴ The port of Tatta at the mouth of the Indus on its E. side, which has now disappeared. For the identification of Lāhori-Bandar with Diul-Sind, see Roe's *Embassy*, Hakluyt Society's ed. p. 122.

⁵⁵ From Mr. Irvine I have received the following particulars of Husain Pāshā. His arrival in India in 1659 or 1670 is mentioned by Manucci. He was *not* murdered by Aurangzēb, as stated here, but was killed in the Bijapur campaign, c. 1676. His Indian title was Islām Khān Rūmi. See also Chardin, *Coronation of Solyman III*, p. 123 ff.

Assem Passhaw left his Queene wth his Brother wth an Army of 80000 horse but noe gunns. The Basshaw of Bagdat, of Kirkway,⁵⁶ Neneveigh [Nineveh] & other Basshaws Weere in July last all draweing downe theire Armies to Bossara to feight and besiege it.

This Bossara is the Chiefe port in the gulfes of Pertia, a place of great strenth & trade since Ormous was lost by y^e Portugalls to y^e King of Pertia.⁵⁷

The Turke had it last yeare from y^e Arrabbs; y^e Arrabbs retooke it. And now y^e Turks resolve to haue it againe, w^{ch} I feare they will.⁵⁸

The Magulls Pollicy in paying his Armies and hording vp every yeare a vast Trespure is thus:—

He keeps 4 Armies constantly in pay, y^e least 50000 horssemen & pays them Constantly well. He gives to such a great Lord 20000 horse, an other 10000, an other 5000 horsse, And to pay them assignes such a Contreys Contrebutiō to them, w^{ch} they gather, & y^e Overplasse is brought into his treasury; Soe that he hath noe trouble.

The Mogull Oram Zebb, now Emperor, at prayer in the Gousall Conna [*ghusal-khāna*] or priuy Chamber, I p̄sent, the Emperrore was taken vp, 3 fathom from betwixt his throne & y^e roofof y^e roome, his heeles vpwards, w^{thout} anie vizable thinge to draw him vp, & soe by degrees lett downe, or fell downe before his golden Chaire on his throne On his bended knees in a prayeing posture; this he does when he pleases.

He taking notis of me after he had don his prayer, said to me, if y^u will show me how to cast Gunns, I will show y^u to hoysse yor selfe as y^e haue seene me doe.

I S^d pat' shaw Sallem' mett ham to' mor' row Obacker [*Pāḥlūh sūlmī ham tumhūrā shākar*], y^e is, May it please yo^r Mai^{tie} to give me leave to speak to you. Caw [*kahā*], S^d he, Speak. My p̄fetiō [profession] is to serve y^u but I am sworne in my Contrey never to teach anie but who will serve to y^e trade. Ho' dan' ne' Car' ra, [*Khudā na karē*],⁵⁹ God forbid y^u breake yo^r Oath.

But, S^d y^e Emperrore, will not y^u tell this to yo^r King when you come into yo^r owne Contrey. He had then given me leave to goe home.⁶⁰ S I, yes, wth leave. S^d y^e Emperrore, y^e haue leave.

This Oram Zebb, haueing beheaded his Brother Dorrishaw Cour [Dārā Shikoh], who desired to die xpian,⁶¹ his head being Cut of, 6 Grees [*gharē*] or 3 howers after it was cut of, it was p̄sented at y^e Emperrores feete on the throne in the Am Casa [*ām-khās*] where theire was Thowsands of his subjects. The Em̄p. trode vppon it; The head laft a loud, ha, ha, ha, in y^e beareinge of all,⁶² I J: Cambell p̄sent.

⁵⁶ Tavernier (ed. 1683, Vol. I. p. 73) speaks of a "Basha of Karkou." It is the modern Kerkuk, situated S. E. of Mosul, midway between that place and Bagdad. Otter, *l'oyage en Turquie et en Perse*, went, in 1734, from Mosul to Bagdad, via "Kierkouk," which at that date, had still its Pā-hā.

⁵⁷ In 1622.

⁵⁸ Vide Chardin, *The Coronation of Solyman III.*, p. 126, and Thévenot, ed. 1683, p. 151.

⁵⁹ The usual formula ofprecation.

⁶⁰ "One Mr John Cambell . . . served the King of India as a gunner seven or eight years and . . . obtained licence to depart for his country." Letter from Gombroon to Surat, 21 Jan. 1669. *Factory Records, Surat*, Vol. 105.

⁶¹ An allusion to the unorthodox opinions of this prince. Dārā was the author of the *Majma'ul-Bahrain*, in which he endeavoured to reconcile the Brahman and Muhammadan religions. His Christian proclivities are mentioned by Catrou, ed. 1826, p. 198. Mr. Irvine tells me that, according to Manucci, Dārā desired, while in prison, to see Father Busel, but was refused.

⁶² See Dow, *History of Hindostan*, Vol. III. p. 236, and Catrou, *History of the Mogul Dynasty*, ed. 1826, p. 271, for varying accounts of this incident.

The Empererr after this fell sick & Continewed soe for 1 mo., and yet noe rebellion, w^{ch} is rare, for y^e Empero^r is every day to show himselfe publiquely in his Am Casa or throne, elce his subiects will say he is dead.

Wheree this Throne or Am Casa is, are seūall built by his p^{re}decessors glorious to behold, wth gold & Dymonds and p^{re}ious stones, But that w^{ch} this emperro^r hath made Exceeds all the former.

In anno 1660, in John a Badd, was one W^m Gates,⁶³ a rare Artist and in the service of the Magull agst Kinge Swagie [Sivaji], in w^{ch} service was Alsoe I, an intimate of W^m Gates. W^m Gates was kild in that service; Did afterwards appeare to me J: C: I regarded it not, Soe one night he caime about 12 Clock in y^e Night & gaue me a great blow as I lay in my bedd on my buttocks, & sd, rise vp. Doe not y^a know me. I, much surprised & affraid, S^d, in y^e name of y^e father, sonn and holly gost, what wouldest thou. He said, I am such a one was kild at such a place. If y^a doe not follow me, it will be bad for y^a. God did strenthen me; I followed. My sarvants weere all in bed, my doores lockt & bolted & verry stronge, yet none knew I past out, or did I know.

S^d y^e spiritt, I cannot rest, haueing hid some money, till I shew you wheree it is. We went about 200 yards, y^e spiritt before me, & comeing to y^e place, he made a great Stamp and theire vannisht. I fell a sleepe on y^e place, how I know not, & slept till day next morninge wthout harme. Awakeinge, I found a stake stuck at my heade in y^e Ground. All this while I remembred not what had past, but thought I had been at my howse. I said noe thing to anie, but M^r Smith, y^e P^{re}son [parson], who I lodged in my howse, see me come in, Askt me wheree I had beene. I made noe replie. He vrge^d me tell him, he knoweing it was not vsuall for me to goe out at such an erly hower. I gaue him relation of w^t had past. We went, diggd, and found money in a earthen pott.

This money was sent to y^e P^{re}sh of Stepney for the poore of y^e parrish in w^{ch} he⁶⁴ was borne I would [have] kept it, but y^e P^{re}son advized y^e Contrary. After this I herd noe more of him.

In the yeare 1661⁶⁵ theire was in Dorrishacours [Dārā Shikoh] Army a Monsup Dor [Manṣabdar], w^{ch} is Command^r of 500 horsse, his name Doyd begg [Dāūd Bēg], y^t is one of a great howse or Cast.

There was in Mallabucks [Murād Bakhsh] army a Ld Commanded 5000 horsse & was Droger [dāroghā] of y^e top Conney [tōplzhāna, artillery]. These two weere sworne Brothers & p^{re}mist [promised] to live & die together, Doyd Begg was kild when Dorrishawcour was routed. The L^d Radger Cowley [Rizā Queli] Droger to y^e Top Conney or Great Gunns, after the feight caime to his owne howse, and 3 mo. after, One night, I, J. Campbell, being sitting wth him and in discorse, One of [his] Sarvants told him theire was one at y^e doore desired to speake wth him but would not come in. He ast who it was; they told him a verry fyne Gentleman. He, y^e Ld, tooke in his hand his sword; I followed him, & his sarv^t before wth lights caime to y^e Doore, wheree was One in y^e Likenesse of Doydbegg, who S^d, p^{re}vide yor selfe for this night y^a must die, and then vannisht.

⁶³ Mr. Irvine suggests that William Gates may be Manucci's "Guilheromo Inglese" who went with him on Eajah Jai Singh's Campaign in 1664 or 1665.

⁶⁴ ? William Gates.

⁶⁵ Either the date is wrong or Dāūd Bēg was not in Dārā's army, for the prince was executed in 1659.

The Ld tooke noe notis of it, but comeing in, red a while in theire p̃fets booke & said to me send for M^r Roach⁶⁶; wee wilbe merry. Merry we weere & had singing & Danceinge wenches sent for. Notwthstanding he had of his owne in his howse. About 12 Clock at night, The Ld went out to stoole. It hapt in y^e place he went to, one of his sarv^{ts} had got a weoman, and as y^e Ld caime into y^e place, his sarv^{ts} y^t had lights retireinge, The fellow wth his hand Jarr [*khanjar*] stabd him and left his hand Jarr in his boddy, by w^{ch} it was knowne who kild him. The sarv^t taken, told all, saue y^e weoman, & hir he would not discover for all his torture. He was put to death by y^e Ollyphants, w^{ch} playd wth him as long as his keeper pleased & puts y^e Criminnall to great torture & at last treads out his bowells. This was in Saiahans [*Shāh Jahān*] tyme, Emper^r.

A relation of what hapned at my beinge in the fort of Gindecote [*Gandikōt*]⁶⁷ in the Contrey of Carnatt, a place belonging to y^e Kinge of Golcoudogh. A man, a buckall [*baqqāl*], or as we terme them in England, a Sutler, who had p̃uist a somme of money to Joggernat [*Jagannāth*], w^{ch} is an Image of y^e Gentues, not p̃forminge his p̃misse was taken laime and blinde. After which he p̃formed his p̃misse tribble. Beinge blinde, he caime to y^e Immage or pegodah, w^{ch} spooke to him & tould him he could not recover him, but gave him a hanchucher wth two knotts, & bid him goe to y^e Gouverner of Gindecote, who is a Magullan or Moore, I then p̃sent wth y^e Gouverner. Att first

⁶⁶ This man, who has already been mentioned as a companion of John Campbell (*ante*, pp. 138—140), is several times referred to in the records of the E. I. Co. In May 1867, in a letter from the President and Council at Surat to the Court of Directors (*Factory Records, Miscell.* Vol. 2), there is a note as follows: — “We have lately Received a letter from one M^r Thomas Roach an Englishman Chiefe Gunner to this Kinge [*Aurangzēb*], who it seemes hath lent some Moneys to M^r W^m Jesson and M^r Thomas Andrews when they lived att Agra, which he now demands from us in your name, alledging it was lent them in the Honble. Companyes name and for their occasions. he threatens upon our Refusall to make him Satisfaccon to take out an Order from the Kinge upon this Governour to force payment; we have with what Civillity possible answered his letter, wherein we endeavour to Convince him of the unreasonablebness of his Demands upon you, and desire him to desist from giving us further Trouble, you being in noe wise obliged to make good such unjust pretences. We wish we had your positive Order how to proceed when such troubles shall come upon us, which we are in dayly feare of, for this Thomas Roach &c. may give us great Trouble, being personally present, and having the Kings eare.” Further correspondence on the subject must have been received at Surat from Roach, for, on the 8th May 1871, he writes to the President from Agra (*Factory Records, Surat*, Vol. 105), “I have not intruded on you againe, in regard in this time I expected your Favourable respost to my letters wherewith I formerly solicited you, concerning my debt from M^r Jesson, Bills of exchange by M^r Andrews, and my freedom from this undesired service, of which Sir George Oxinden promised me that he had informed the Honble. Co., but news thereof none as yet arrived with me notwithstanding it is now two yeares since and upwards, wherefore I am constrained to write to you againe hoping your worship will be pleased to afford me some speedy answeare that may give some satisfaction to my troubled desires.” The remainder of the letter deales with the state of the Company’s house at Agra which, Roach says, had been deserted for twenty years and would have been forfeited had he not occupied it.

On the 20th Nov. 1672, at a Consultation at Surat (*Factory Records, Misc.* Vol. 2), there is the following entry: — “M^r Roach the Kings gunner at Dilly delivered the Presidents Letter to his Master about the affront Putt upon them Pr the Gov^r, and endeavours to get him turned out but the Councell order him to desist from any further prosecuting that business.” The “affront” referred to was the refusal of the Gov^r of Surat to let the English President go to Bombay, the seizure of the Company’s house etc. After this, Thomas Roach disappears from the Records, but he appears never to have regained his “freedom from this undesired service.” In the Surat Consultations, on the 25th Sept. 1704 (*Factory Records, Surat*, Vol. 13), there is a reference to Thomas Roach’s son: — “Resolved that M^r Edmond Crowe out of the Prayer Mony formerly payd him by order of Councell discharge and pay Twenty Seven rupees fourty eight pice for Cloths Shirting and other necessary’s furnisht Thomas Roach the son of an Englishman, Master Gunner to the Mogulls Father, as the said man has bin Several yeares to the present Emperour whose Service he’s left and having retained the Protestant religion and poor have his Lodging and Dyeett in the Factory till can otherwise provide for him, now Sixty yeares of Age.”

⁶⁷ *Gandikōt* in the Cuddapa district was a famous stronghold of the Vijayanagar kings. It was built in 1580, captured by Golconda and held by Mir Jumla. See *Madras Manual of Administration*, Vol. III., s. v. Gundy; also *Tatarnier*, edited by Eail, Vol. I. p. 284.

sight of this Sutler then blinde & led before y^e Gouverner, before y^e blinde Sutler spoke, s^d y^e Gouverner, I know what thou comst for & said, goe to a place & loose one of the knotts; y^e blinde Sutler went & loosed one of y^e knotts & returned wth one eie seinge. The Gouverner, after ye Sutler had thanked him, bid him goe back to Jaggernatt, w^{ch} y^e Sutler did & returned wth sight of both eies, & presented y^e Gouverner wth 250 pagodoes, And p^raised y^e 5th penny of W^t afterwards he got to give to y^e pegodaye or Image & to y^e tyme I was in the Contrey did. I had trade wth this man both before and after he was blinde & restord. This hapned in aññ 1660.

Kings Trebutary to the Magull.

1. The Kinge of y^e Osbucks [Uzbegs] w^{ch} are Moores [Muhammadans], a great Kingdome.
2. The Kinge of y^e Pattans, cald 9 lack [naulakkhā]; he can raise 900,000 men.
3. The Kinge of Vizepoore [Bijapūr], w^{ch} are Moores & a grt Kingdome.
4. The Kinge of Bengall, Moores & a great Kingdome.
5. The Kinge of y^e Rashpouts or Gentues, about 50 kings of them; some Comd but 3 & 4,000 men; in these Kingdomes are all y^e Dymond Mines, Saphers & Rubies.

Itts y^e Custom amongst y^e Gentues if the husband die to take y^e wife, she beinge made as fyne as if she were goeing to be wedd, to burne hir wth y^e Corps of y^e dead husband & its accompted a dishonor to hir fammily & kindred [if] she live after hir husband; & if she be not willing to leape into y^e fyre, hir owne kindred & Children will indeavor to throw hir in, as I haue seene by P^rsons of Quallity.

Twelve of y^e Lds of y^e Magull, in aññ 1665, had conspired his death and sworne fydillity one to an other, & had past it vnder their signetts, intending to set vp one of his Sonns by a Rash pout [Rājpūt] weoman, he w^{ch} is now p^rson^r in Goleere [Gwalior]. But y^e Chiefe Ld in y^e Conspirrisey discouerd it to the Magull. Soe he cald a Councell, of w^{ch} these L^{ds} weere, and Sett at y^e Doore of his Casanna [khazāna, ? for ām-khās], into w^{ch} they weere to Come, An Executioner. Soe, as they caime in One by One, y^e signe given, w^{ch} they, They noe sooner in, but of went y^e heade. Its the Custome of the Magull To keepe his nobles from familiariety one wth an other & yt they never meete at one an other's howses or Salute saue as they passe one by an other, till they come into y^e Casanna or y^e Emparrers p^rsence.

All y^e Emperrors other sonns, saue he w^{ch} is in Goleere,⁶⁸ are by Magullans [Mughal] weomen, Moores.

This Goleere [Gwalior] is 40 Leagues from Agray and is One of y^e Strongest peeces of Earth by nature as well as by Art in the world, And its supposed, if y^e vniverse should ioyn to take it by storme, they weere not hable, if they wthin weere trow to themselues. They haue Corne, wyne, Catle & all other nessessary p^rvisions wthin themselues.

⁶⁸ The eldest son, Muhammad Sultān.

Its in Compasse 24 Leagues ; the Emperrore takes hostages by Children or other neare Relation for y^e Gouvern^r's fydillity. It was once taken by a stratigem. Instead of sendinge Weomen, they put younge men in the habbit of weomen,⁶⁹ w^{ch} they had gained liberty of ye Gouverner to leaue whilst an Army Marcht on a remote expeditiō & to take them againe at returne, but, haueing Once admition At y^e gate, shoud what they weere & soe did Over come all wth in before them.

Chiefe Cittys in the East Indiays
or y^e Magulls Empire Vizt.

1.	John-a-badd [Jahānabād], w ^{ch} is 7 leagues in lenth And 15 Leagues in Compasse wth y ^e Suburbs; his Pallas, vizt. y ^e Cupaloes are all couered w th Massey gold.	
2.	Agray; from Johnabad to Agray	220 Leagues.
3.	Lahor; from Agray to Lahor	250 :
4.	Cammallo; from Lahor to Camallo	050:
5.	Cobbullo from Cammallo to Cobbullo	060 :
6.	Moltan [Multan]; from Cobbullo to Moltan	130 :
7.	Bucker [Bakar] on y ^e River Cindey [Sindhi, Indus]; from Moltan to Bucker	070 :
8.	Palla ⁷⁰ w ^{ch} is a great City; they haue noe springs w th in 7 Leagues, but saue y ^e raine in y ^e Raine tyme in great Tancks; from Bucker to Balla is	145 :
9.	Oram Caball a great City bigger then Agray, 12 leagues in Compass, & hath great gardens & plesure howses	300
10.	Pautanau [Patna], from Oram Caball	044
These lie Nor Northeast of John a Badd,		
		Leagues ... 1269

From John a Badd South South
West.

From John a Badd to Agray	220
From Agray to Goleere [Gwalior]	040
From Goleere to Sera-pull, a strong City and Castle w th in it, & lies on y ^e bord ^{rs} of y ^e Mallabarrs	022
From Serapull [? Serampore] to Gruncan [Golconda]...	060
From Gruncan to Hewgley	080
	422

⁶⁹ A common legend — *vide* Tod's *Rajasthan*, I. 262 f., for the story of the ruse practised by the chiefs at Chiter to recover Bhimsi.

⁷⁰ Palla appears in the old maps to the North-east of Delhi.

Bengall

From Hewgley to Nocunn, w ^{ch} is y ^e Chiefe Citty in Bengall, And Many strainge things I haue seen theire; y ^e Raines continew 6 mo. night & day.	
Tyggers w ^{ch} are Charmed, And Allegaters	230
From Nocunn [? Nowgong, Nawagaon] to Hallow [Halabas, Allahabad], not by land but by water, y ^e woods hinder, besides Tygers & Allegaters in y ^e Marshes; 2 Men I see in this place accused for theft: y ^e way they put them for those crimes to death is by throweing them into y ^e river w ^{ch} is 2 Miles Over fresh water. These 2 Men weere throwne in, The Gilty quickly devowred, the Innocent an Allegator tooke vpon his back & carried him to thother side & Landed him w th out harme. This way they trie y ^e Innocent from y ^e Guilty, for the Allegator ^s will devour y ^e crimenall whether from charme or w th other cause I know not, but many passing in small boats are overturnd in y ^t river and eate by the Allegaters, I once hardly escapeinge, two in the same boate Devowred by them; I did but iust gett a shore ⁷¹	30
	Leagues ... 682

An Account of My Travells into
Prester Johns⁷² Contrey begunn in
aⁿ 1667 from John a Badd.

From John a Badd I tooke my Jurney to Tenatt, cald otherwise Ginsecote [Gandikōt], Thence to Serapelle wth a Man in my Company w^{ch} had an Ox ladeinge of Bonnets or vmbrellors, One of w^{ch} I & each of my sarv^{ts} had to keepe vs from the heate of y^e Sunn. Att noone We Chose y^e shade of a Wood to refresh o^r selfs vnder, & haueing fed, We set o^r selfs to take a nap, as vsuall in hott Contreys. The Monkeys, seinge vs wth o^r vmbrelloes, whilst a sleep they caime downe and ript open the pack And each toke a bonnet, soe y^t of 400 theire was not one remained in y^e pack; ye Man awakeinge, & seinge what hapned, fell of bewailling his mishap. Att w^{ch} tyme caime by an Old man & askt him why he was soe trobled. His answer was, poynting to the tree in w^{ch} most Monkeys weere, doe you not see. Says the Old man, wth wilt thou give me And I will get the all thy bonnets againe. They agreed for 3 Ropees, vizt. 6s 9d Eng^l; I gave 2 the bonnet man one. The Old man tooke my Sarv^{ts} bonnet and began to tosse it. The Monkeys, seing how the Old man did, did the same. At last he Tooke his bonnett & threw it on the Ground; y^e Monkeys did all y^e like. Soe y^e Man had his bonnetts, but they weere all torne and full of holes; y^e Old man s^d, I p^uist to get y^a y^or bonnets, but I did not p^uisse wthout dammage. This was five Leagues from Sarapelle in y^e Magulls contrey.

⁷¹ M. Irvine tells me that Manucci has this 'alligator story' very much better related.

⁷² For Prester John, see Yule's *Marco Polo*, I. 205, f. n.

Thence we went to Candanna⁷³ in y^e Mallabars contrey, a City w^{thin} a fort wald, & is 8 leagues from Serapelle. The Custom of those places are to haue howses w^{thout} the Cittys for to Lodge travellers in, Cald Serays [*sarāis*] for they p^{re}mitt y^u not into theire ffort or Towne. In one of these howses I tooke vp my lodginge. My horss put vp, I sent my men into y^e towne for p^{ro}vision. They of y^e Contrey had liberty, I not, to goe in. P^{re}sently after comes the Old man w^{ch} caused y^e Monkeys heaue downe y^e Bonnetts & desired of me reliefe. I said, I was a traveller and had not to give him. He went his way, it beinge about 6 Clock at night in the Month May. He noe sooner Gon, but I began to strip myselve starke naked and ran into y^e feilds distracted, frightened wth sights of armed Ollyfants, men in Arms Chasing me till day next morning, at w^{ch} tyme I found my selfe at the doore of y^e Saray I had taken vp y^e night before, shivering wth cold. I cald my selfe to mind I had a bible & It did please god to direct me to it. I had noe sooner red a few lines but I had my perfect senses but sadly weary. I then put on my Clothes. My horss all that night had not a bit, for my sarv^{ts} returnd not, And I demanding y^e reason, they told me they thought they had beene wth me. Att 8 Clock caime y^e Old man and askt me how I did because I lookt soe wild. And askt me some thinge to give him. I gaue him 2 Ropees, 4s 6d Eng^l money. He replied, why could not I [have] given him that last night, in a thretinge manner, As he went away.

He was not from me pistoll shott, but I tooke one of my pistolls & fyred it at him. It was Charged wth a brace Bulletts & fyred both in pan & barrell, but the bulletts stuck in y^e Mussell of my pistoll, soe, y^t y^u might touch them wth y^e finger and never went out.

My sarv^{ts} beinge of y^e Contrey, told me w^{thin} 5 Leagues of y^t place was a Kinge of braue Justice liveing at Kissna [Krishna, Kistna] by a River, Bigger as Tygris or Euphrates, Almost as Bigg as Attick [Atak, *i. e.*, Indus] w^{ch} parts y^e Pattans contrey & y^e Osbucks [Uzbegs], y^e Biggest fresh water River in y^e world, Elleaven Legues in bredth, haueinge 9 Rivers comeinge into it theire. His name is Timmenagg [Trimal Nāik].⁷⁴ We refrest o^r selfs in the way, at w^{ch} place my boy askt me if I had not given the Old man money. I s^d yes. Then replied he, all yo^r money is gon. I look & see my Scretore [eseritoire] lockt, Sa, alls well. Nay, s^d y^e boy, Open y^e lock & see, for if these men get but a penny, the[y] will haue all y^u haue, if 1000 pounds. I opend it & all was gon, 100 pagodays in gold & 23 Ropees in silver, w^{ch} was every penny I had. This made me drop my Currage, beinge 120 Leagues from Releife. The boy observeing it, s^d, Sr, I haue 50 Ropees & lets goe o^r Jurney to Timmenagg.

Timmenagg, heareinge a Christian traveller was come, sent me All p^{ro}visions for man & horsse, for he is a gr^t Kinge, its y^e Custome of y^t Contrey, & after sent for me to y^e Walls of y^e Citty, They haueing erected his tent on y^e Walls, from whence he discorst wth me, asking se^{ra}ll questions & wth all how I likt his Contrey, On w^{ch} I told him how I had beene vsed by y^e Oldman.

S^d y^e Kinge, haue a care what y^u say, & say noe more then trewth, for if y^u doe, it wilbe ill for y^u, but if y^u say trewth, y^u shall haue yo^r money againe y^{ts} lost.

In y^e morninge he sent 5 horsemen to call me wth a dish like a pottinger running on y^e ground before them.⁷⁵ They s^d to me, horse. I did. Away went y^e dish before vs as fast as we could well pace. This Dish is cald a Battica.⁷⁶ It ran y^e verry same way we caime from y^e howse we lodged at 4 days before, for I had staid wth y^e Kinge 2 days. In y^e way we mett 2 men. It ran vp theire boddys & downe againe, for its y^e Quality of this Battica to doe soe to anie y^t haue but reced money from y^e first robber.

⁷³ Cundalore, old name for Kurnool (*Madras Man. of Admn.* III. 252).

⁷⁴ Timmenagg appears to be Tirumala Nāyakka (Trimal-Nāik) of Madura, whose dates are given in the *Madras Manual* as 1623—1659 and by Sewell as 1635—1657. These do not agree with the narrative, as Campbell says he started on his travels in 1667, at least eight years after the death of Trimal Nāik.

⁷⁵ Mr. Irvine says that Manucci speaks of sorcerers who could make a pot move without touching it.

⁷⁶ Portuguese, *batega*, a bowl or a gong, something to be beaten. I am indebted for this note to Mr. Irvine.

These two men had received money of the oldman, vnkowne how he caime by it. It left them, & on to y^e howse I lodged at 4 days before, and out of y^t howse & in at y^e gat of y^e Citty. We weere not pñitted to goe in. Pñently it brought out the Old man & stuck on his left brest, 1000^{ds} of people following out of the Citty to se it. Away it led y^e Oldman, And wee followed, & brought him before Timmenagg [Trimal Nāik]. But when he caime out of y^e Citty gate & se me, he held vp his hands & gaped, but could not speake. Soe soone as he saw Timmenagg, he s^d, Ram Ram [Rām, Rām], w^{ch} is, O King be mercyfull to me; y^e Kinges^d, Cetteram Citan [? *Sitā Rām Shaitān*], y^{ts}, Thou wicked Devell, why hast thou deceived a Traveller: wth that y^e Battica fell to y^e ground from his brest.⁷⁷ The Kinge askt, wheeres this travellers money. He s^d, I haue only 100 pagodays, the 23 Ropees I haue spent. S^d y^e King, give wth thou hast, I make good y^e rest to him, w^{ch} y^e King did.

The King s^d to me, yarr [*yār*], w^{ch} is, friend, y^u must haue a care of partinge wth yor money, for these are Citans [*shaitāns*], Devells. And if they receive but l^d from y^u they will haue all about y^u more or less.

Now y^e man is heere, iudge him what death he shalbe put to. I replyed, I haue got my owne, I desire noe mans death. S^d y^e Kinge, that y^u may thanke me for. But if I let him passe, An other Traveller may not Only loose his money, but his life, & then none can come to complaine to me, Soe my Contrey will gett a bad naime.

Next morning y^e Man was brought to a place where two great Millstones weere drawne wth 6 Oxen; y^e King himselfe went out to se y^e Oldman executed. Before y^e Man was put to death, he askt for water, w^{ch} they call Neele [*nīl*], And sprinkled his face & s^d sōme words, & vollantarily put himselfe betweene y^e stones & was in aninstant ground to poother, wthout saying or criiing soe much as, ahh.

The Kinge askt if we had such iustice in or Contrey. I s^d, we did burne witches or those gilty of such Crimes, w^{ch} he approved not of, for they burne all of their Cast & iudge they goe to heaven, but those ground do goe to Hell to be further punisht for their Crimes.

The Kinge Commanded 3, 4 & 5 at a tyme to trie, when y^e Battica lay on y^e ground, to take it vp & they vsed Iron Crowes but could not moue it; to y^e number of 500 of his sarv^{ts} tried, but could not. Obserueing me looke earnestly, S^d, will yu trie, wth leaue, I said, yes. He gaue it, & I went, & wth as much ease tooke it vp as ever I did anie pottinger; wth y^t his eies beinge large, seemed to be in a flame, but said not ought.

Haueing beene well Treated by Timmenagg [Trimal Nāik], I tooke my Journey from Kissnea [Kistna] to Hydrobadd [Hyderabad], y^e Chiefe Citty belonging to y^e Kinge of Baggenogar [Bhāgnagar] in the Osbucks [Uzbegs] Contrey. I caime in about 8 Clock at Night into the Citty; But was taken vp for a spie, my selfe, sarv^t & horss put in pñson. I demanded the reason of my Impñson^t. They told me I was a spie & should haue my heade Out of, by reason I caime from Kissnoa [Kistna] wth whome they warred, beinge a Gentues Contrey. Their are sēuall kings of y^e Gentues, As y^e Rashpouts [*Rājpūts*] and⁷⁸

Next day they Caused me to be pumpt, y^t is to hold my Mouth vnder y^e pump y^t y^e water may forsse it selfe into my belly; this was don 3 tymes a day to make me Confess.

The Cadwall [*hotwāl*] or justice, seinge this would not doe, Caused me back to pñson, And as I past in Naked, wth Chaines on me, he caused at y^e doore 2 men to but me wth Elbow and fist.

⁷⁷ The author here tells, as a matter of his own experience, what is really an old Indian folk-tale out of the *Bhāgavata Purāṇa*. Campbell had doubtless heard it related, and it is still a story commonly told in Southern India. See *ante*, Vol. XXXV. p. 50.

⁷⁸ Hiatus here in the MS

The same night they carried my sarv^t before the Justice & made him Confesse wth I was and my errand into y^e Contrey. He, my sarv^t, being a Moore of their Religion, Confest all. First they butterd or tallowed his feete sooles & tosted them before the fyre, a punishm^t vsed in these parts.

Next morninge they sent for me [before] y^e Justice, And said, friende, we vnderstande yu are noe spie but a traveller, what we did doe was in suspicion. I replied, yu wronged me without cause; I desire yu Justice of yor contrey. Sayd they, get yu gon lest it be worse for yu, And then I was halfe deade wth theire torms. But they p^rvided for me a howse wth ail nessessarys, in w^{ch} staid 4 dayes, & in y^t tyme vsed meanes to get a petition to y^e Kinge, w^{ch} was drawne by y^e Justices Brother in Law, And after p^rented. I was sent for to y^e K: & gave relation of my vsage. He sent for y^e Justice & put him out of his place and caused him to haue given 100 Chawbucks [*chābūk*] or whips.

The Kinge demanded if I lost ought. I said, noe. Friende, said he, to make yu a mends I giue yu a horss and a coate. This Kings name is Mack-Allam-Cawne [Malik Alam Khān] & gaue me a passe & a guide to travell throw his contrey, & order wheree ever I caime not to pay Junct money [*juncan*, *chungam*, customs, duties] w^{ch} is vsuall for travellers in that Contrey, But I, my boy & 2 horsses went free from y^t and horsses meate & mans meate.

Theire was a Lord at y^e border of y^e pattans [Pathān's] contrey; 200 leagues I had come safe without paying ought. This L^d would not owne my passe, but kept me in p^rson, And sold me & my Man as A Slave to y^e pattans.

I, haueing beene y^e Magulls sarv^t formerly, had currage by reason this pattan was trebutary to y^e Magull. I made way and sent to a L^d a sarv^t of y^e Magulls, w^{ch} knew me. He sent word to Oram Zebb [Aurangzēb], Magull, on w^{ch} I was deliverd vp to this Lord whose name was Abram Caune [Ibrāhīm Khān], Alla-de-mer Cawns [‘Ali Mardān Khān] Sonn.

But they had ham stringd my boy, but my Mistress had mercy for me, & interseded y^t I was not, though its y^e Custom of those places to doe it, lest theire Slaves run away; I was sent to keepe Sheepe & did for 23 days in a Cammelet Cote, They haueing stript me of my owne Clothes y^t sold me.

When I was set free wth my boy, horsses and all other things that I left not a deneer⁷⁹ or asper,⁸⁰ I staid 2 mo. wth this L^d Abram Caune [Ibrāhīm Khān] & made him 120 Granadoes wth other fyre balls, he being to war wth y^e Gentues. This service pleased him well, soe as he gaue Me his passe to goe to Candehor [Kandahar], a bordering City on y^e Pertion Cost. When I caime theire, the way was stopt, And I forst to come back 300 Leagues to a Cityt calld Cobbull [Kabul], In w^{ch} Cityt I mett wth the prince Sultan Azam, 2 son to Oram Zebb,⁸¹ & 4 of my Contreyemen w^{ch} was in his army, Gunners. They weere much agreeved heareing y^e Relation of my hard travells. The next day I went before y^e prince, & they wth me,⁸² & had liberty to p^rceed in my Jurney.

The next Cityt I caime to was Lahorr. The Gouverner Mama deme Cawne [Muhammad Amīn Khān] toke me vp to serve him, But I refused. He would compell me, w^{ch} forst me send to John a badd to my Contreyemen theire, who made a petition to y^e Mogull, w^{ch} got me my liberty. I staid at Lahor 11 Days; y^e Minister, M^r Roeh, and M^r Rob^t Smith⁸³ did perswaid me give Over my Jurney, it p^rveing soe Cross to me, But I was resolved to Travell.

⁷⁹ A French money of account, 12 making a sol or sou.

⁸⁰ A small silver coin, formerly current in Turkey, worth about a halfpenny.

⁸¹ Muhammad Mu'azzam was Aurangzēb's second son and A'zam Shāh the third. The writer may be referring to either, but, in any case, the reference is an anachronism.

⁸² As Thomas Roach was Aurangzēb's "chief gunner," he probably used his influence on behalf of Campbell.

⁸³ See ante, p. 140, where Mr. Robert Smith is called "the minister."

From Laborr I began againe my Jurney towards Prester Johns Contrey. The first Citty I caime at was Maltan [Multan], y^e Cheife Citty of trad in the Magulls contrey. Thence I went to Buckar [Bakkar], w^{ch} is 120 Leagues. Buckar is two Cittyys, One On this side y^e river cald Milsa, thother Al'ta'naut, and a fort in y^e Middle of y^e river betwixt both Cittyes.⁸⁴

The river is cald Bueca, a fresh water, a League Over And a huge Currant. The manner of fishinge is wth potts, w^{ch} y^e Men y^t fish lie On theire bellys & swime wth feete & hands vp y^e Curent, w^{ch} noe boate can, but haled wth ropes.⁸⁵

The next Citty I caime to was Cindey [probably Haidarābād in Sindh] w^{ch} y^e River takes its Gen^lall name from, & y^e 9 Rivers spooke of at Kissey [Kistna] comes in theire.

The next is Tatta; betwixt Buckar & Tatta 150 long Leagues. From Tatta to Lahorebänder [Lāhorī Bandar] 30 Leagues. In that Citty I was told I could travell throw y^e bloches [Baluch's] Contrey, for he is an absolute Kinge, strong, & lies betwixt y^e Magulls Contrey & Prester Johns.

Advizeinge wth some men, I tooke a guide w^{ch} bound him selfe to carrie me safe throw the bloches Contrey, w^{ch} y^e Guid did, tho wth great Expençe to me, w^{ch} is 350 Leagues.

The first towne I caime to in Prester Johns Contrey was Ne'ge'po'tan [Negapatam]⁸⁶ 110 Leagues from y^e bloches Contrey. The Gouverner of the place Questioned me whence I caime I told him I was goinge to Court, w^{ch} liked him verry well; The Custome of the Contrey is to receive all in, but to let none out wthout Lycence.

From thence to Can' na' noor [Cannanore], w^{ch} is from Ne'ga'po'tan 340 Leagues. The Governor questioned me wth I was, & told me he was to give acct. of all Strangers to y^e Emperor. I told him I was an Englishman. He told me it was not vsuall for English to travell in theire in that Contrey. What can you doe. I said, nothings, Only my Jurney was to se y^e Contrey. He sent me wth a Gard to y^e Court, which is cald Pow'la' van, w^{ch} was 60 Leagues. Prester Johns Court is vald round & is in Circumference 24 Courses [kōs], 3 makeing an English League, so it [is] 16 Engl Leagues.

Att Court I was assigned to y^e Duan [dūwān], y^e Emperors second, soe cald by reason he is most intimate & neare him in office. But y^e Duan weary, I was not p^{er}mitted to speak wth him till an hower before sun sett, w^{ch} was ye hower y^e Lds weere p^{er}mitted y^t had businesse. The gard y^t caime wth me had a letter for him. When delivered, I was cald for before him.

He askt what I was. I answerd, an Englishman. He demanded on what p^{er}ience I caime thether or whether I was bound. I answered, to se y^e Court whose faime I had herd of. He askt for my passes. I showed him One from y^e Magull, One from y^e Kinge of y^e Bloches [Baluch's] w^{ch} he said was good, But found by one I had served y^e Magull. He askt me in wth Capassity. I said as a Marchant. He told me, Jut Cotta [j^hūt kahtā], y^u lie, y^u haue some other art. I said, noe. Tome-better-somsta [tum behtar samajhtā]. We shall know before y^u goe; Carrie him to p^{er}son.

I was carried & kept 3 mo., My man in one plaice & I in an other. One caime every day to me, w^{ch} was an Old & eminent Lord at Cort. And haueing Considered my Condition, pickt out of my man I knew some art. The Nobleman Caime to me and said, freind, y^u have some art & y^u had better owne it and come out then stay in p^{er}son. I confest. The Old L^d brought me out to y^e Emperor, w^{ch} y^e Duan seinge, was offended wth this L^d my freinde, intending to [have] p^{er}sented me to y^e Em^{per}or the first.

(To be continued.)

⁸⁴ Whatever the names in the text may represent, the modern names are Sakkar and Rohri.

⁸⁵ The writer means the *mashak* or inflated skin, on which the river-side man rides on the water in the great rivers of North India.

⁸⁶ The writer now muddles up his journey to Baluchistan towards Persia with some travels he had made in the Tamil Country on the Coromandel Coast!

FOLKTALES FROM NORTHERN INDIA.

*Collected by William Crooke.**(Continued from p. 150.)*

XIV.

The Wiles of Women.¹⁵

There was once an evil woman who sent for her lover while her husband was away, and was sitting with him in the courtyard when her husband suddenly returned. She blew out the lamp at once and threw her sheet over her lover. When her husband came in, he asked her why she was sitting in the dark. She said: "Why should I keep a lamp burning in such an evil quarter of the town? We must remove at once to some other place." He asked her the reason for this sudden resolve and she said: "If we live here we shall lose our good name as the wife of our neighbour, the potter, did. One night, in the absence of her husband, she admitted her lover and they were sitting together, when her husband returned and she blew out the light and covered her lover with her sheet. Then she did this." — And with the word she threw the sheet over her husband's head while her lover escaped. "This was what she did," said she, "and managed to get her lover away."

The poor husband was such a fool that he never suspected what she was about.

XV.

God's Care of His Creatures.¹⁶

A fowler was once out catching birds in the jungle when suddenly he heard some partridges calling in a bush. So he made a plan. He loosed his hawk to hover over them and prevent them from escaping. Then he set fire to the bush and sat outside on the path by which they must escape, with his bow and arrow ready to kill them. Now there was a black snake also in the bush, and when he heard the crackling of the fire he crept out and bit the fowler in the foot. When he felt himself bitten, he let his arrow fly and it struck and killed his hawk. Then a heavy shower suddenly appeared and the fire was put out and the partridges saved from destruction.

Hence the lines of the poet: —

Jāko rākhai Saigān, mārī na sakai koī:

Bāl na bankā karisakai, jo jag bairī hoe.

"Him whom the Lord protects none can kill: even if the whole world be his enemy, they cannot even bend a hair of his head."

XVI.

The Julāha and the Mouse.¹⁷

There was once a Julāha who went to bring his wife home from her father's house. When he came in he saw a mouse running about, and, wishing to show his bravery, he took up

¹⁵ Told by Parmanand, Gaur Brāhman, of Jataul, Sahāraupur District, and recorded by Paṇḍit Ramgharā Chanbē.

¹⁶ Told by Kāshi Dīn, Kāyasth of Sārā, Cawnpūr District, and recorded by Sundar Lāl, master of the village school at Sārā.

¹⁷ Told by Kehari Sinh of Shamsābād, Farrukhābād District.

his bludgeon and killed it. When his bride came out and saw this she was disgusted and said: —

*Agar dant, bagar dant, ek dānt bhārī ;
Wuh muā kaun jisne yih muā mārī.*

“There are all sorts of teeth and one big one amongst them. Bad luck to the wretch who killed this creature !”

When the Julāha heard this he was wroth, and when his wife asked him to come and eat, he would not touch the food.

When her mother heard this she said : “Let me manage him.”

So she went to him and said :

*Agar dant, bagar dant, ek dānt bhārī ;
Wuh bīr kaun jisne yih sher mārī.*

“There are all sorts of teeth and one big one amongst them. Who is this hero who has killed the tigress ?”

When the Julāha heard this, his wrath was appeased and he went in and ate his dinner quite contented.

XVII.

The Contest between Fever and Itch.¹⁸

One day Fever and Itch had a dispute as to which was the greater. So they went on together, and Fever went to stay with an Ahîr and Itch with a Brāhman. In spite of the Fever the Ahîr, who was a sturdy fellow, went about his usual work, and Fever had no peace as long as he was there, because he had always to be moving about. But when Itch went to stay with the Brāhman, he went to bed and lay quiet. After a while Fever disliked his quarters and went to see how Itch was getting on. When Fever came he said to Itch : “What a good time you are having ! You stay in bed all day and do nothing but eat.” Itch answered : “This is not bad if this Brāhman would only scratch me gently ; but he must rub me with sulphur and bits of dry cowdung and I am in great trouble.”

So they both went back to the Ahîr, and when Fever came upon him his body became as hot as fire, and Itch was sorely troubled. So Itch said : “This will not do for me. I like the one as little as the other. I will try a Chamâr.” The Chamâr treated him as he wished, and so the Itch has stayed with the Chamârs ever since and Fever remained with the Ahîrs.

XVIII.

Why Monkeys do not fall from trees.¹⁸

Once upon a time there were a number of monkeys who lived in one community, in the jungle. One of them ran away with the wife of one of their band, and the other monkeys turned him out of the brotherhood. One day he came to them and said : “It is only among town people that it is considered a fault to run away with the wife of another, and this rule has never been applied to the jungle folk. I propose that in future we have our wives in common, and whoever takes one to himself his punishment is to fall from a tree.”

All the monkeys agreed to his words, and since then there is no law of marriage among them and no one ever has to fall from a tree.

¹⁸ Told by Akbar Shah Mânjhi, of Manbasa, Dudhi, Mirzapur District, and recorded by Qâzi Hâmid Husain.

XIX.

The Danger of offending a Poet.¹⁹

It is very dangerous to offend a poet, as whenever he says an uncomplimentary thing about any one it is sure to come to pass. In proof of this the following tale is told :—

There was once a poet named Kâli Charan, who went to the house of a rich Zamîndâr named Râmdayâl. In the morning, as he was going away, he got only eight annas instead of the usual rupee. So he recited the following verses :—

Jur phal merê mau hin na bhâwai, bhâwat hai Karsailâ kâ ;

Kâli Charan bîkhâri kahoîn — Mânk thaila hai Râmdailâ kâ.

“I care for no flower but that of the stinking Karsaila. Kâli Charan says with deliberation that the mouth of Râmdayâl is like a bag.”

So he went in anger, and hardly had he gone when a wasp stung Râmdayâl and his face swelled up like a bag. Thus was the evil wish fulfilled.

XX.

The Shibboleth of the Musalmân.²⁰

There was once a Musalmân who was a great friend of a Brâhman. Now the Brâhman was constantly being invited to feasts, and when he came back he used to tell the Musalmân what dainties he had been eating. The Musalmân's mouth watered when he heard the account of all these good things, and he used to long to have a chance of enjoying such excellent fare. So one day he said to the Brâhman : “My dear friend, you are always telling me about these famous dinners to which you are so often invited, but you never think of your poor comrade who never gets the chance of sharing in them.” The Brâhman answered : “Well, if you have never tasted such good things I will try and smuggle you in some day among the other Brâhman when there is a *nagar bhoj* (a feast to which all the town is invited).”

Soon a great merchant (*sefh*) gave a *nagar bhoj* and asked all the Brâhman of the neighbourhood. The Brâhman got a Brâhmanical cord (*janeo*), put it round the neck of the Musalmân, marked his forehead with sandalwood paste, put a Brâhman's turban on his head, and gave him a *lotî* and a Sâlagrâma, and taught him the way to behave when they joined the feast.

When all the Brâhman were crowding into the house of the Seth, the Musalmân crept in too and took his place in the line of guests. Food was served round to all, and the Musalmân got his share like the others.

When his first helping was exhausted, he called out to the Brâhman who was serving round the food : “O Miyân, please give me some more (*Aji Miyân, zara ilkhâr lâo*).” When they heard him speak in this way, the Brâhman began to suspect that something was wrong. One of them asked him who he was. He replied : “Be silent. God (*Khulâ*) has given food to thee and to me. Why do you grudge me my share? Take thine and go thy way.”

When they heard him use the name of “*Khulâ*,” the Brâhman became still more suspicious, and insisted on knowing who he really was. He replied : “I am a Gauṛ Brâhman.” “Which Gauṛ?” they asked, to which he answered : “O God! is there more than one kind of Gauṛ?” (*Yâ Khulâ, kyâ Gauṛon meñ bhî Gauṛ hotê haiñ?*). When they heard this, the Brâhman shouted : “Verily, this rascal is not a Brâhman at all.” And they all fell upon him. Then the Musalmân cried out : “Why do you not believe that I am a Brâhman when (pointing to his Sâlagrâma) here in my box is the *sâlê ghulâm* (whoreson slave).”

¹⁹ Told by M. Gauri Shankar Lal, Unao District.

²⁰ Told by Pandit Chandra Sekhar, of the Zillah school, Cawnpur.

This convinced them at last, and they all fell upon him and nearly killed him before he was able to escape from their company.

Note.

The tale is told to illustrate the proverb :

Sikhāḍē pūt darbār ko nahīn jāṭē.

“The sons of the instructed do not answer at a public meeting.”

XXI.

The Omen of the Pāṇḍavas.²¹

Men of the old time tell that when the Kauravas and the Pāṇḍavas were about to fight the great fight recorded in the Mahābhārata, and they were about to set up a pillar of victory on the field of battle, the four Pāṇḍavas asked their brother Sahadeva to give them a good omen, so that they might come out victorious. Sahadeva said : “Go and search for a man who is the slave of his own wife. Bring him into the field of battle. Then a number of jackals will collect there and they will give you the omen which you desire.”

When he heard this, Bhīma went off in search of a man who was slave to his wife. Now in a village near there lived a Telī or oilman, whose wife used to sit on her cot while her husband cooked and did all the work of the house. When he had finished cooking he used to feed his wife, and when she had finished he would then eat the scraps himself.

One day it so happened, that while he was cooking the morning meal the fire went out. He went out and asked all the neighbours for fire, but no one would give him any. Then his wife said : ‘If you apply lac dye (*mahāvar*) to my feet and take me on your shoulders into the village, I may be able to get fire for you.’

So the oilman put lac dye on the feet of his wife, and then took her on his shoulders and brought her into the village. He took her round from house to house, asking every one for fire, and all the children of the village laughed and mocked him as a fool.

When Bhīma saw this he knew that he had found a man to serve his purpose. So he pulled his wife from off his shoulders and bringing him to the field of battle killed and buried him. Then he climbed into a tree close by and hid himself in the branches.

By and by a number of jackals collected and dug up the corpse of the oilman, and one jackal smelling it said : “This man’s flesh is unfit for our food.” The other jackals asked him why this was so, and he answered : “This man never did a good action in the whole of his lifetime, because he was the slave of his wife, and therefore his head is impure. He never heard a holy text (*mantra*) from his religious guide (*gurū*) and therefore his ears are impure. He never ate the food dedicated to Nārāyaṇa, and therefore his belly is impure. He never gave alms with his hands and therefore they are impure. He never pronounced the name of Rāma with his tongue and therefore it is impure. So all the parts of his body are impure.”

When they heard this all the young jackals said : “Verily, all his body is impure, but what are we to eat, and we are dying of hunger.” The old jackal replied : “Have patience for this day only. To-morrow a great battle will take place ; millions of heroes will fall on the field of battle and their flesh we will eat.”

Then the young jackals asked : “And which side will be victorious in the fight?” The old jackal answered : “That side will be victorious whose drums first sound on the morning of the battle.”

Then the jackals went away, and Bhīma, who heard all they said, came down from the tree and went and told all this to his brethren.

²¹ Told by Govind Rām, teacher of the school at Ujrai, District Aligarh, N.-W. P.

Next day at early dawn the Pāṇḍavas beat their drums while the Kauravas slept, and so they were victorious in the great battle which ensued.

XXII.

The Saint who brought the Rain.²²

There was once a land in which there was no rain for many years, and the people suffered from sore famine. The Rājā called the Paṇḍits and consulted them. They said: "The reason the rain does not fall is because there is no piety (*dharma*) in the land." So the Rājā issued a proclamation that all his subjects were to continually repeat the name of Rāma and do works of charity. They did so, but still the rain was withheld.

The Rājā again summoned the Paṇḍits and consulted them. They said: "On a certain peak of the Himālaya there lives an ascetic who spends his time absorbed in devotion. If he were to come the rain would fall."

So the Rājā sent his envoys to the saint, but he drove them from his presence and refused to come to the Rājā. Then the Rājā offered a vast reward to any one who could bring the saint to him. Many went on this mission, but all returned unsuccessful. At last the king's daughter said that she would go and bring the saint. So she went to him and found him, as usual, absorbed in devotion. Then she plucked some jungle fruits and placed them in his water-pot, and after a while he was filled with passion for her and she lived with him and bore a child.

When her child was born she said to him: "Now that you have a wife and child, you must find support for them. Let us go to the court of the Rājā." So she took him to her father, and as soon as he reached the kingdom, the rain fell abundantly.

XXIII.

A Wife who was a Shrew.²³

There was once a Panjābī Banyā who had a wife who he supposed was most faithful and obedient. One day he thought that he would test her obedience. So, as it was a feast day, he bought the materials for a good dinner and told his wife to cook it. Meanwhile, he went out on some business and returned very hot and thirsty. He said to his wife: "Give me a drink of water." "Can't you see," she replied, "that I am busy? Go and get it yourself." "I am dying of thirst," he said; "do give me a drink." "You may die or live," said she, "but I won't leave my work." Soon after he fell from exhaustion into a dead faint. And when his wife looked round she thought he was really dead, but still she would not go to him till she had finished frying the cakes.

After some time, when the cakes were ready, she said to herself: "I had better wait and see the cakes get cool before I attend to him." When they were cool, she thought to herself: "When the neighbours hear he is dead, they will all come running into the house, and some one will be sure to eat the cakes, so I had better eat them myself before any one comes." So she ate all the cakes, and then came and sat beside her husband and began the keening for the dead: "My beloved! Thou hast gone to Paradise! Dost thou ever think of her thou hast left behind on earth?"

The Banyā, who had just recovered from his faint, replied: "When I went to heaven I began to think, 'has she eaten the buttermilk as well as the cakes?'" Then he fell on her and began to thrash her, and when she screamed the neighbours came running in and asked him why he was thrashing her, and when he told them what she had done, they said, "She is an evil wife. We advise you to get rid of her at once." So he kicked her out and took another in her stead.

²² Told by Mukund Lal, Kāyasth of Mirzapur.

²³ Told by Kumarpāl, Thākur of Barāri, Mathura District.

BOOK-NOTICE.

SANSKRIT-LESEBUCH. ZUR EINFÜHRUNG IN DIE ALTINDISCHE SPRACHE UND LITERATUR. VON BRUNO LIEBICH. Leipzig, 1905. Pp. i-x., 1-651. 4°.

PROFESSOR BRUNO LIEBICH'S *Sanskrit Reader* is new both in form and method. It is intended for beginners, to whom the *Dēva-vāṇī* is absolutely strange, and yet it plunges at once into the middle of things, and, without any previous explanation beyond a brief account of the rules of *sandhi*, introduces the student directly to the masterpieces of Sanskrit literature. To us, who groaned in our salad days over pages and pages of paradigms — the driest of the dry —, this is a sufficiently startling innovation, but I am not at all sure that it is not a step, and a great step, in the right direction. It is a development of the Ollendorffian system along a path strewn with flowers, and the method inculcated is certainly one which I have found practicable and practical in the case of several languages for which no grammars or dictionaries are available.

Of course the success of such a manner of teaching depends on the form in which it is conveyed, and this brings us to a description of the contents of the work before us. After a couple of pages devoted to telling the reader how to use the materials offered to him, we have a short account of Sanskrit pronunciation and three pages in which the mysteries of external *sandhi* are explained. This last is the only thing that the learner has to make himself acquainted with before commencing to read his *Nala*. He is, for instance, expected to be aware of the fact that *nalō* in *nalō nāma* is for *nalas*, because *as* becomes *ō* before a sonant consonant, and so on for other external changes.

Then come the 335 pages of text and translation. The upper half of each page has the text in the Roman character, and the lower half a translation, not a word-for-word, literal, translation, but a free version by some well known writer. The following are the contents of this portion of the book:—

1. The *Nala*, with German translations in prose and verse by Rückert and Kellner.
2. The *Pañchatantra*, Book I., with German translation in prose and verse by Fritze.
3. The *Kathāsaritsāgara*, Book I., with English translation in prose by Tawney.
4. The *Nāṭi*-, *Śrīngāra*-, and *Vairāgya-satakas* of Bhartṛihari, with German translations in prose and verse from various sources.

5. The *Kumdra-saṁbhava*, Canto I., with English translation in verse by Griffith.

The last named has also extracts from the Sanskrit commentary, in order to introduce the student to this style of prose.

The whole concludes with a full vocabulary, Sanskrit and German, in which each form of each word as it occurs in the texts is carefully registered.

I do not think that there can be any doubt that if a person entirely ignorant of things Indian took up this book and read it as Professor Liebich tells him he wishes him to read it, he would acquire a very competent knowledge of Sanskrit in a comparatively short time, and with a minimum of that dry grinding away at uninteresting formulas which is a stumbling-block to so many students of this noble language. After he has gone through those parts of the *Reader* that interest him, and has a certain practical familiarity with the tongue as used in its best literature, it will be time for him to take up the study of grammar, which in his case will be the coping stone, not the foundation, of his efforts.

The book has other uses. I am myself not ashamed to confess that I am often glad to read in a European tongue versions of masterpieces which I have previously studied in Sanskrit. Here we have a capital anthology of translations, with the original text at hand for purposes of comparison.

Again, while the book will introduce Sanskrit to Europeans, it will equally well introduce German to Sanskrit Paṇḍits. If even half-a-dozen good Paṇḍits are helped to acquire German by its pages, it will have done excellent work.

GEORGE A. GRIERSON.

DR. SÖRENSEN'S INDEX TO THE NAMES IN THE MAHABHARATA, Part II.

A full notice of Part I. of this work, from the pen of Dr. Fleet, appeared *ante*, Vol. XXXIV. pp. 91 ff. Part II., containing the entries *Ambuśāyin*—*Asura*, has since been published. The most important article in this part is that on *Arjuna*, which is practically a synopsis of the entire Epic.

Dr. Fleet has given so full an account of Dr. Sørensen's great work in his review of the first part that it is unnecessary to say more in its praise on the present occasion, except that the second part maintains the high level of scholarship and accuracy which distinguished its predecessor.

G. A. G.

PYGMY FLINTS.¹

BY VINCENT A. SMITH, M.A. I.C.S. (RETD.).

THE study of the minute implements made of flint and allied minerals, to which the convenient descriptive name of *Pygmy Flints* has been given, is a curious branch of prehistoric archaeology which has fascinated a few enquirers during the last thirty years. The subject, which was not mentioned in the first edition of Evans' '*Ancient Stone Implements*,' published in 1872, has been accorded a page of special discussion in the second edition of that work issued twenty-five years later. Sir John Evans' treatment of the little implements is, however somewhat meagre, and they seem to deserve more ample investigation.

In England the most enthusiastic seeker after 'pygmies' is the Rev. Reginald Gatty, now Rector of Hooton Roberts, near Rotherham, Yorkshire, who has obligingly communicated to me the notes on the Indian finds recorded by the late Mr. A. C. Carlleyle, as well as his own valuable personal observations. The same gentleman was good enough, at my instance, to present a set of minute 'scrapers,' found by him at Scunthorpe in Lincolnshire, to the Museum of Cheltenham College, where they may now be seen in a table-case, accompanied by a set of photographs of Indian specimens in the National Museum, Dublin, which I obtained by the kind help of Mr. George Coffey, Curator of the Department of Antiquities in that institution. These photographs, of full size, are reproduced in the Plate attached. The British Museum possesses a good set of 'pygmies,' collected by Dr. Colley March on the Rochdale moors in E. Lancashire, and also a set of Mr. Carlleyle's Indian specimens. Other examples may be seen in the Pitt Rivers Museum, Oxford, and sundry museums in Great Britain and on the Continent. The sets in the British Museum are duly noticed and illustrated in Mr. C. H. Read's admirable little '*Guide to the Antiquities of the Stone Age*,' published in 1902, which, notwithstanding its modest form and nominal price, is both an adequate introduction to larger works, and in itself a substantial addition to knowledge.

The 'pygmies' having been discovered first in India by the late Mr. Carlleyle, it will be well to begin by quoting verbatim his notes, as placed at my disposal by the Revd. Mr. Gatty.

"In the cold season of 1867-8," Mr. Carlleyle wrote, "I found some small flakes, etc., of agate, jasper, and chert, near Sohâgi Ghât on the northern scarp of the Vindhya, to the south of the Allâhâbad District [about thirty miles S. S. W. from Allâhâbad]. And I remember being then very much pleased with a particularly fine crescent-shaped object, made of white creamy chalcedonic agate, and of the same type-form as the small crescent-shaped implements which some years afterwards I found in such numbers in caves and rock-shelters on the Vindhya. I had even then also (1867-8), and in the same locality near Sohâgi Ghât, already noticed some faded paintings in red colour in a recess of a low cliff under some overhanging rocks. In Râjputâna I found some worked flakes of quartzite and one of basalt, and numerous small flakes of carnelian and agate."

"But it was in the years 1880 and 1881 that my own principal and especial discoveries were made of great numbers of the beautiful little Indian stone implements of the peculiar types of the crescent, triangular, scalene, and rhomboidal forms, and others with one end more or less elongated to a point. These discoveries were

¹ Portions of this essay were read at the meeting of the Cotteswold Naturalists' Field Club, held at Gloucester, on the 9th January, 1903, and an abstract, dealing especially with the English phenomena, will appear in the Proceedings of the Club. [The photographs in the Plate attached are attributed to the author by an error. — Ed.]

² Finds at places in the Jajpur State are briefly mentioned in *Archæol. Reports*, VI. 107, 108, 161.

“Lying along with the small implements in the undisturbed soil of the cave-floors, pieces of a heavy red mineral colouring matter called *gérû* were frequently found, rubbed down on one or more facets, as if for making paint — this *gérû* being evidently a partially decomposed hæmatite [iron peroxide].

“On the uneven sides or walls and roofs of many of the caves or rock-shelters there were rock-paintings, apparently of various ages, though all evidently of great age, done in the red colour called *gérû*. Some of these rude paintings appeared to illustrate in a very stiff and archaic manner scenes in the life of the ancient stone-chippers; others represent animals or hunts of animals by men with bows and arrows, spears, and hatchets.

“With regard to the probable age of these stone implements I may mention that I never found even a single ground or polished implement, not a single ground ring-stone or hammer-stone in the soil of the floors of any of the many caves or rock-shelters I examined.

“I have found some fragments of very rude pottery, sometimes much worn, buried in some, or a few only, of the caves, particularly near their entrance. But one single cave, in particular, was entirely filled with pottery and ashes and nothing else.⁴

“Of the small implements, I may state that of crescent-shaped ones alone (without counting any of the other forms), twelve hundred were found in two caves and two rock-shelters; and of these, five hundred were found in one cave only. Altogether about four thousand of various sorts, including implements, flakes, and cores, were obtained from these caves.

“I also excavated several prehistoric *tumuli*, or grave-mounds, in the valleys of the Vindhya range. In these mounds I found whole skeletons, but in such a friable condition that not a single entire bone could be got out. I also discovered rude earthenware vessels and fragments of pottery in the same mounds along with small stone implements and numerous flakes. Among the smaller stone implements found in the mounds there were several of exactly the same peculiar forms and types as those found in the caves, leading to the conclusion that the men buried in the mounds were of the same race as the men of the caves. In six different mounds which I excavated I did not find a single bit of metal of any kind.”

The best locality in England for minute implements, exactly the same as those of the Vindhyas, except that they are even smaller, is Scunthorpe in Lincolnshire, which has been closely investigated by the Rev. Mr. Gatty. He described his researches in ‘Man’ for February 1902, and the following account of his discoveries is abstracted from that article and his correspondence with me.

The neighbourhood of Scunthorpe is level for the most part, but a ridge of hills rises abruptly from the plain, and extends to Lincoln for a distance of thirty miles. The ‘pygmy flints’ are found in both the hills and plains, at isolated sites, of which seven are known. The whole district seems to have been covered with sand, which sometimes attains a depth of twenty feet and has a stratified appearance ascribable to the action of wind. The drifted sand forms mounds, occasionally as much as ten feet high, but usually much less. The pygmy flints are found on the floors of these mounds, in wind-blown depressions of irregular and shifting shape, which vary in dimensions, ranging from a length of twenty-four feet with a width of twelve feet up to a square of fifty feet. Mr. Gatty has obtained considerably more than 200 ‘pygmies’ from one of these depressions, which, in his opinion, mark the sites of habitations or workshops.

⁴ Although Mr. Carlleyle does not say so expressly, this pottery evidently was hand-made, not turned on a wheel.

Below the sand lies a bed of peat some four feet in thickness, and beneath this is a bed of valuable iron ore, which is now being worked. A horn and part of the skull of *Bos primigenius* (*B. urus*, Linn.) have been found in the peat. The remains of this animal, the *urus* of Caesar, are common in the Danish 'kitchen middens,' and are also found in the lake-dwellings of Continental Europe. (Lyell, *Antiquity of Man*, 2nd ed., pp. 14, 24, 25, 370.)

The pygmy flints are found only on the floors under the sand, not either in the superincumbent sand, or in the peat below.

Water is very scarce in the neighbourhood. There are no remains of earthworks or of implements suitable for fighting or the chase. The traces of Roman occupation seem to be of later date,

No large implements or polished tools occur with the 'pygmies' in the sand-holes. The few ordinary chipped implements of neolithic type, which are found occasionally, are of very rough fashion, being mostly mere flakes, with an occasional coarsely made arrow-head, and seem, from their stratigraphical position, to belong to the same period as the miniature ones.

The most common form of the latter is an irregular quadrilateral or rough circle, which may be termed a 'scraper.' A triangular form occurs occasionally — a right-angled isosceles triangle with a base considerably longer than the sides. The 'scrapers' are so minute that sixty-four of the circular shape weigh less than half an ounce. These often show traces of wear on the edges. A few triangular arrow-heads occur, some of which are only $\frac{1}{16}$ ths of an inch long. The crescent-shaped implements, so abundant in the Vindhyan caves, are rare at Scunthorpe. M. Seidler, formerly Curator of the Museum at Nantes, into whose hands Mr. Carlleyle's notes and collections passed, has compared the Vindhyan and Scunthorpe forms, with the following result: —

					Vindhya.		Scunthorpe.
Smallest crescent...	...	...	...	...	$\frac{8}{16}$ inch,	$\frac{6}{16}$	inch.
„ scalene ...	...	...	...	...	$\frac{10}{16}$ „	$\frac{10}{16}$	„
„ rounded and pointed ...	...	...	...	...	$\frac{10}{16}$ „	$\frac{10}{16}$	„
„ rhomboidal and trapezoidal ...	...	...	...	...	$\frac{8}{16}$ „	$\frac{6}{16}$	„

It thus appears that while the specimens from both localities agree exactly in form, the sizes at Scunthorpe are considerably smaller. Mr. Gatty emphasizes the fact of the exact agreement in form by the explicit statements that "Carlleyle's four types [*i. e.*, those mentioned by M. Seidler] appear at Scunthorpe — line for line, angle for angle. This is not the case with arrow-heads or even scrapers, which vary all over the world . . . The Indian caves produced four special implements. All these occur at Scunthorpe, and if you mix them with 'Indians,' you can only separate them by picking out those of chalcedony for Indian, though even this is not safe, as some of the 'Scunthorpes' are made of chalcedony." The specimens obtained by Dr. Colley March on the Rochdale moors similarly agree 'flint for flint' with the Indian and Scunthorpe types, 'so that no mistake is possible.'

No cores have been found at Scunthorpe, although Mr. Carlleyle obtained them freely in India, and they also occur in Belgium, where they are about an inch in height. The core found by Sir John Evans at Weaversthorpe in Yorkshire, which is only .85 inch high, evidently was used for the manufacture of minute implements like those found at Scunthorpe. (*Anc. Stone Implements*, 2nd ed., p. 276, fig. 189.)

Scunthorpe is not the only English site for 'pygmies,' but nowhere else are they found so small in size, and in such immense numbers. Mr. Gatty has, however, obtained thousands on the surface of the valley of the Don, between Sheffield and Doncaster; and a collection made by Dr. Colley March in the Pennine Hills, between Bradfield and Sheffield (E. Lancashire), is in the

British Museum. Other English localities are Sevenoaks and Sittingbourne in Kent, a 'kitchen midden' at Hastings, and Lakenheath near Brandon in Suffolk. A set from the last-named place is preserved at Cambridge, and Dr. Gatty found some specimens there himself. He considers the Scunthorpe, Pennine Hills, and Lakenheath specimens only to be in exact agreement with those from India. The small implements found at other English sites are larger and coarser and not of the characteristic Indian forms. No examples from Scotland or Ireland have been recorded. In all, eight or ten English localities are known to Mr. Gatty as sites where minute implements are found, but of these only the three above named supply precisely the Indian forms.



The foreign sites for miniature flint implements, agreeing closely in some cases at all events with the Vindhyan forms, are numerous. Mr. Read (*op. cit.* p. 109) states that "these minute and finely-chipped specimens of characteristic crescent, triangular, and rhomboidal⁵ forms are often called 'pygmy flints,' and are found in India (Wall, Case 43 and p. 101), Palestine, Egypt (Gallery, Case 152), North Africa, Southern Spain, Belgium," in addition to the English localities. Dr. Sturge of Nice, who possesses an exceptionally fine collection of large and small flint implements, found, as Mr. Gatty informs me, 'vast quantities' of Indian types of 'pygmies' in 'a very restricted area' at Helouan (Helwân) in Egypt, and is much impressed by the 'very localised' distribution of the implements of this class in all parts of the world where they have been found. Besides the countries named by Mr. Read, 'pygmies' are said to be found in the Crimea and at Sinai. I have not, however, examined fully the accounts of the finds in all these regions, and in some cases the implements referred to may be merely small specimens of ordinary neolithic types, and not the characteristic forms of the Vindhya, Scunthorpe, and Helwân.

The discoveries of 'pygmies' in Belgium have been very fully described and beautifully illustrated by M. É. de Pierpoint in an essay entitled 'Observations sur de très Petits Instruments en Silex, provenant en plusieurs stations Néolithiques de la région de la Meuse,'⁶ from which I proceed to abstract the principal statements.

The country in the valley of the Meuse is full of traces of different periods of the Stone Age, but the 'pygmies' are found only in particular localities, and chiefly in the province of Namur, between the town of that name and Dinant, distant about fifteen miles to the South.

The implements, although not quite so small as those from Scunthorpe, are characterised by their minute size and delicate finish (*ce qui les caractérise, c'est leur petitesse et leurs retouches délicates*); and occur in five or six distinct forms. The crescent-shaped implements, bounded on the outside by an arc of a circle, and on the inside by a chord or a slightly bent curve, which are found at Cave No. 3 of Goyet in this region, are of somewhat large dimensions, about half an inch in length. This cave is considered to belong to the age of the mammoth. Crescents with blunt edges, which evidently were intended for use as blunt instruments, are sometimes found. The author notes that the crescent-shaped 'pygmies' occur also in the French province of Dordogne and at several localities in Spain, including Aguilar in Murcia. The implements in the shape of a scalene triangle are said to be characteristic of neolithic stations. The delicately worked straight-pointed flakes described as 'piercers' are said to extend from the end of the quarternary period of geology into the neolithic age, and seem to have been contemporary with the mammoth and rhinoceros.

Straight-pointed isosceles triangles with curved bases are plainly arrow-heads, and may be compared with the small iron arrow-heads now used in the Upper Congo region. But the examples

⁵ The 'pygmies' include trapezoidal, , as well as rhomboidal, , forms.

⁶ *Bulletin, Soc. Anthropol., Bruxelles*, tome XIII., 1894-5.

of this type of flint arrow-head figured by M. de Pierpoint are nearly an inch long, and, in my judgment, are not entitled to be considered as 'pygmies.'

Trapezoidal forms, which are rare, occur at a place called Sarts à Soile (Bois Laitrie, Rivière), where M. de Pierpoint found 10,000 flakes and small flint chips in a space of sixty square mètres. The work at this station was almost confined to small pointed articles and blades or 'scrapers' (*lames*).

A few sites, for example Tentachaux, Tienne du loup, and the plain above the Chauvaux cave, furnish both *petites pointes*, or 'piercers,' and polished neolithic axes. Two dolicocephalic skulls found in the neighbourhood suggest the remark that 'the palaeolithic race has been interred in the midst of the neolithic civilization.' *Petites pointes* two centimetres long (about $\frac{3}{4}$ ths inch) occur at Steenbrugge in Western Flanders, and sundry small implements are found near Liège in the Luxembourg, and elsewhere.

The Spanish stations are very numerous, and the objects found there are extremely small.

M. de Pierpoint is of opinion that the 'pygmy' flints, although perhaps dating from the neolithic period, are the work of a population quite distinct from that which erected the lake-dwellings in Switzerland. The suggestion is offered that the specimens found by Dr. Colley March under a deep peat bed on the summit of the Pennine Hills may have been the work of an older population driven out of Yorkshire by the advancing tribes using polished implements. The minute types, according to the Belgian scholar, are the work, not of a conquering, but of a retreating and vanishing people.⁷

In this connexion I may cite the words of a letter, dated January 4th, 1906, from the veteran archaeologist, Canon Greenwell of Durham: "As you are living at no great distance from a district of Gloucestershire, where I once opened barrows, I should like to draw your attention to a very remarkable and inexplicable circumstance. The locality was near Stow-on-the-Wold. Mr. Royce, the then Vicar of Nether Swell, had made a very large collection of flint implements, having paid labourers, etc., to bring him everything they found, which seemed out of the way. He had thousands of arrow-points, knives, scrapers, etc., of flint; but, except a piece of an ordinary ground stone-axe, he had no larger implement. The same has occurred in Gatty's experience at Bradfield and Hooton, where small implements are found by thousands, and no larger ones occur. On the Yorkshire wolds larger and smaller are equally abundant. It is a very puzzling question, which has, possibly, already engaged your attention."

The opinions of M. de Pierpoint give some support to the theory advocated by Mr. J. A. Brown and the Rev. Mr. Gatty that the 'pygmies' are the work of a special race which emigrated from the East and made its way as far as Lincolnshire and Yorkshire. Mr. Gatty feels convinced that the resemblance between the Indian and the Scunthorpe 'pygmies' is so exact that it can be explained only by assuming that 'a migration took place in the Stone Age.' He argues that we "have to consider that four types are repeated, and, allowing for accidental similarity, it is hard to credit that four different implements should occur in both places precisely alike." If we make the ordinary assumption that the people in India and England unconsciously adopted the same forms because they were living in similar conditions, with similar needs, and the same material for supplying them, it is reasonable to point out that the conditions of a plain in Lincolnshire differ widely from those of the Vindhyan hills. Moreover, the manufacture of 'pygmies' is by no means co-extensive with the neolithic civilization. It is strictly localized, and the 'pygmy' stations

⁷ "Cette industrie, bien que datant de l'âge actuelle, ne peut se confondre avec celle de l'âge de la pierre polie. C'est l'œuvre d'une peuplade se distinguant absolument de celle qui créa la civilisation dite rohenhausienne" (p. 18). - Rothenhausen is one of the typical Swiss lake-dwelling stations. "Ce n'est pas un peuple conquérant, mais une race refoulée, qui tend à s'éteindre" (p. 17).

are often either quite unconnected with or, if near to, are distinct from neolithic stations of the usual kind. The 'pygmies' are not merely small examples of the ordinary neolithic stock-in-trade. At Scunthorpe and the other sites where their peculiarities are distinctly marked, they form an independent series of special forms of arrow-heads, borers, scrapers, and other tools, which suggest the furniture of a doll's house. The profusion in which these little implements occur is also held to be an indication that they are the work of a separate race. It does not seem likely that the neolithic man accustomed to the use of full-sized tools, whether chipped or polished, would sit down and manufacture as an extra these tiny implements to such an extent that hundreds are found on the floor of a single hut.

Clearly these arguments are not without force, but they have failed to convince either Sir John Evans or Mr. C. H. Read. The former authority observes that "curiously enough, identical forms have been found in some abundance on the Vindhyan Hills and [in] the Banda district, India, at Helouan [Helwân], Egypt, and in the district of the Meuse, Belgium. Such an identity of form at places geographically so remote does not imply any actual communication between those who made the tools, but merely shows that some of the requirements of daily life, and the means at command for fulfilling them being the same, tools of the same character have been developed, irrespective of time and space."⁸

Mr. C. H. Read, who has illustrated the 'pygmies' more fully, also alludes to the theories of Messrs. Brown and Gatty with the remark that "the curious persistence of the same forms in all these countries has led to the conjecture that they are the work of one and the same race; but the same argument might be used to prove that the barbed stone arrow-heads of Europe, Japan, and North America were the productions of a single people. However, it may be explained, the similarity of form is sufficiently striking to deserve careful attention."⁹

These criticisms, although sound enough so far as they go, do not completely satisfy the mind. A barbed arrow-head is an implement of manifest utility in all countries, and the form is one which must inevitably suggest itself to all races of men. But the supposed independent inventions in India, Egypt, and England of all the four characteristic forms of the 'pygmy flints' is a different case, which does not seem to be explained adequately by the observations of Sir John Evans and Mr. Read. The theory of the migration from India to Europe of a peculiar race specially addicted to the manufacture of 'pygmy flints,' which settled only in certain widely scattered localities, obviously is at best equally open to objection and it is difficult to work out that theory in a plausibly coherent form so as to give a probable explanation of the puzzling facts.

The question of the people who made these tiny implements is to some extent mixed up with the question of the uses to which the implements were applied. All sorts of guesses have been hazarded. Various writers have suggested that the little tools may have been used for engraving bone, tattooing, trepanning and such occasional purposes. But, manifestly, such explanations are properly applicable only to a very small number of objects. The 'pygmies,' of course, might have been used for any or all the purposes named, and probably actually were so used; because when people had nothing but flint to make tools and weapons of, flint implements had to be turned to every purpose for which they could be utilized. But such casual user will not explain the facts that Carlleyle found five hundred of the 'pygmies' in a single small cave, and that Mr. Gatty collected more than two hundred from the floor of a single hut at Scunthorpe. Implements made in such profusion must have been manufactured to satisfy some general want, and not merely as the special tools of experts employed occasionally. The need of sewing clothes is such a general want, and I have no doubt that the pointed forms were employed as needles and awls, in addition probably to other uses. It seems likely, as has been suggested, that the delicate little implements of the 'pygmy' class were the handiwork of the women. Possibly, this may be the explanation in part of their very localized distribution. It may be that in neolithic times the women of some tribes

⁸ *Ancient Stone Implements*, 2nd ed., p. 325.

⁹ *Guide to the Antiquities of the Stone Age*, p. 110.

were trained to such work, while those of others were not; and that the tribes in which the women so occupied themselves were originally connected one with the other. The facts of the neolithic incipient civilization regarded as a whole undoubtedly do suggest extensive and prolonged migrations from east to west, and the reality of a close ancestral connection between the eastern and western populations of the period.

But the implements are not all possible needles or awls. M. de Morgan, as quoted by Sir John Evans, regarded the crescents as arrow-heads, an opinion with which Sir John cannot agree. It is true that crescent-shaped arrow-heads are known, but the tiny crescents among the Vindhyan and Scunthorpe 'pygmies' do not seem to be well adapted for use as arrow-heads.

The best general explanation for the modes of use of the 'pygmies' is the assumption that they were always fixed in handles and holders, and utilized then in all sorts of ways. No mention is made of their being found in association with worked bones, and if the handles were made of bone, some traces of them should have been found. Probably, therefore, the handles were made of wood, which of course has perished utterly. Montelius, when discussing the neolithic condition of Sweden, states that "the spear and arrow-heads were usually made of flint — sometimes of bone. Even the latter were often provided, as fig. 25 shows, with thin sharp flakes

of flint introduced into the furrowed grooves on the sides."¹⁰ Similar harpoon-heads made of stag's horn were used in Denmark, of which a good illustration is given by Mr. Read, whose figure is reproduced by kind permission. The 'pygmies' in the shape of a scalene triangle — a rather puzzling form to explain — seem to me well adapted to be used as barbs in the manner indicated. The smallest of them are, it is true, smaller than the flakes used in Sweden and Denmark, but would suit an arrow-head of the size of the illustration, which would be serviceable against birds at all events. The 'pygmies,' as M. de Pierpoint has observed in a passage already quoted, are not the sort of work characteristic of a fighting, conquering race. Such delicate, 'fknicking' manufacture indicates rather a quiet, peaceful race, living possibly in dependence on or servitude to a more aggressive and combatant population. I suspect that this suggestion, which occurs to me, of the dependence or subjection of the 'pygmy-makers' may be the true explanation of the peculiar facts. Such dependent communities, with women trained to the domestic flint industry, might not be universally distributed through the neolithic world, although existing in many widely separated places. The hypothesis seems particularly well adapted to explain the distribution of both 'pygmies' and ordinary neoliths in the valley of the Meuse, as described in a previous page. The big implements would be the work of the fighting superior race, while the little products of domestic industry would be the result of the labours of the peaceful dependents. The big and the little implements would be found together or in distinct stations, according as the two races were intermingled or lived in separate settlements. Immigrants who had not brought dependents with them or found them already in the land would have no 'pygmy implements,' but wherever the inferior race had encountered or followed their masters, the miniature tools would be produced in quantity and would form a serviceable supplementary addition to the mechanical resources of the community. The crescents, for instance, when fitted into a groove or grooves in a block of hard wood and secured by resin, would form fairly effective cutting instruments of sorts. The suggested theory may be carried



HARPOON-HEAD, WITH FLINT BARBS, DENMARK.

[Read 'Guide,'
fig. 118.]

¹⁰ *The Civilization of Sweden in Heathen Times*, English transl. (1888).

a little farther, and I venture to throw out the conjecture that the 'pygmies' are the last effort of expiring palæolithic man. We have seen that on the Pennine Hills they are found *below* ten feet of peat, and that in Belgium they are sometimes apparently contemporary with the mammoth and rhinoceros. M. de Pierpoint, as already quoted, describes the finding of dolicocephalic skulls in the Meuse valley as a case of 'palæolithic man interred in the midst of the neolithic civilization.' I am disposed to extend the remark and apply it to the whole series of 'pygmy flints,' which may be regarded as the handiwork of palæolithic man situated as the dependent and victim of his aggressive neolithic successor. The assumption often made that a wide gap separates the palæolithic from the neolithic period in India and England is convenient as a cloak for our ignorance, but cannot well correspond with the facts. Such gaps do not occur in nature, and the neolithic people did not find the world unoccupied.

The observations made by Sir John Evans, when discussing the Weaversthorpe core already referred to, go a long way towards solving the difficulties felt in explaining the uses of the 'pygmy flints,' which manifestly are too small to be simply held in the hand like large stone tools, or even to be fitted into ordinary hafts.

"We have no conclusive evidence," Sir John Evans writes, "as to the purpose to which such minute flakes were applied, but they may have been fashioned into drills or scraping or boring tools of very diminutive size. Such small objects are so liable to escape observation, that though they may exist in considerable numbers, they are but rarely found on the surface of the ground. Numerous flakes, however, quite as minute, with their edges showing evident signs of wear, are present among the refuse left by the cave-dwellers of the Reindeer Period of the South of France.¹¹ As will subsequently be seen, these minute flakes have been also found in Egypt and Asia, as well as in Britain. See fig. 232 A to 232 F [*scil.* the Vindhyan 'pygmies' and small implements from Hastings at p. 325]. There is a class of ancient Scandinavian harpoon-heads, the stems of which are formed of bone with small flint flakes cemented into a groove on either side so as to form barbs [as illustrated above from Read and Montelius]. Knives of the same kind are subsequently mentioned. [Some of the Australian savages about King George's Sound make knives or saws . . . but, instead of one long flake, they attach a number of small flakes in a row in a matrix of hard resin at one end of a stick. Spears are formed in the same manner, p. 293.]

"Among the Australians we find very minute splinters of flint and quartz secured to wooden handles by 'black-boy' gum, and forming the teeth of rude saws and the barbs of javelins. Some remarkably small flints have also been found in the diamond-diggings of South Africa in company with fragments of ostrich-egg shell, such as with the aid of the flakes might have been converted into the small perforated discs still worn as ornaments by the Bushmen."¹²

Even if the hypothesis that the pygmy flints of Scunthorpe, Helwân, and the Vindhyan caves were the work of a peculiar race be rejected, the facts collected by Sir John Evans, whose notes give the needful references, suffice to prove that very minute flint implements can be utilized in practice for all sorts of purposes; and that it is by no means necessary to suppose that they were manufactured only for special occasions. It is hardly necessary to add that the facts clearly put out of court any suggestion that the 'pygmies' were merely amulets or intended for symbolical use at funerals or other ceremonies, like the miniature pottery and weapons sometimes found in prehistoric graves. The 'pygmies,' made in large quantity in the huts of the ancients, were certainly intended to serve human nature's daily needs, and the illustrations of

¹¹ These may be regarded as the predecessors of the better-finished 'pygmies.'

¹² *Ancient Stone Implements*, 2nd ed. p. 277. The Australian facts support my theory by proving that such minute flint implements were recently used by savages in a very low state of barbarism, much like that of palæolithic man.

Australian practice mentioned by Evans give the best clue to the modes of their actual use.

The following extract from MM. Perrot and Chipiez, *Art of Primitive Greece* (Vol. I. p. 120, citing Burnouf), gives further help in understanding how minute flint implements could be utilized in sundry ways :—

“In certain parts of Greece, Epirus, Thessaly, and Albania, the peasantry still use, to thrash out their corn, an instrument called *ἀλωνίστρα*, the tribulum of the Latins. It consists of a triangular board, provided on its lower face with pointed flakes or flints, in length about one centimetre, and one centimetre across. Upon this plank, drawn by a single horse, stands the conductor, whip and reins in hand. The sharp stones chop up the straw and beat out the grain from the husks. That obsidian was used until recent times is highly probable, since pieces of this material are often found on the sites of ancient threshing floors Mr. Flinders Petrie lately discovered in the town of Kahan, formerly inhabited by workmen who built the Illahun pyramid, a sickle with wooden handle wherein blades of this kind [*scil.* flints] were fixed with mastic to the curved edge of the tool; a number of the flint fragments still adhered to the wood.”

The general result of all the illustrations cited is that men could find many uses for even very minute flakes and points of flint, when securely mounted in handles of wood, bone, or horn.

Mr. Carlyle's observations on the apparent association of the Vindhyan pygmy flints with cave-drawings, pottery and the practice of inhumation are of special interest as throwing some light upon the stage of development reached by the makers of the little implements. At first sight it may appear incredible that rude scrawls upon cave walls should have endured for three or four thousand years, but the supposition is not in reality difficult of belief. The pigment used by the primitive artists was hæmatite, iron sesquioxide or peroxide, which, by virtue of its chemical composition, is not liable to oxidation, the process by which the destruction of most other colouring materials is effected. If protected from mechanical injury there is no reason why drawings in iron peroxide should not last for countless millenniums, and the details given by Mr. Carlyle leave little reason for doubt that the makers of the ‘pygmies’ were among the rude artists who, in the course of various generations, from time to time depicted scenes from their daily life on the walls of their poor habitations. It is most unfortunate that Mr. Carlyle's copies of the drawings have not been published; but, luckily, the late Mr. J. Cockburn took some copies of similar drawings in caves of the Kaimûr Hills, which have been preserved and in part given to the world.

The drawings were discovered in the year 1880 by both Mr. Carlyle and Mr. Cockburn, working independently, the former in Rîwâ and Mirzâpur, the latter in the Bândâ District farther west. The first publication on the subject was a paper by Mr. Cockburn, entitled ‘On the recent existence of *Rhinoceros Indicus* in the North-West Provinces, and a description of an archaic work painting from Mirzapur, representing the hunting of this animal’ (*J. A. S. B.*, Vol. LII. (1883), Part II. pp. 56—64, with two plates; abstract in *Proc. A. S. B.*, 1883, p. 123). At the meeting of the Asiatic Society of Bengal before which this essay was read ‘great doubt was expressed as to whether drawings made merely by hæmatite on the surface of sandstone could last in such perfect preservation for so long a time as was supposed by Mr. Cockburn,’ who then was of opinion that the oldest drawings might be six or seven centuries old, but not older. Mr. Cockburn accepted the challenge thus offered, and showed good reason for believing that hæmatite might produce stains on sandstone capable of lasting for an indefinite time. He also modified his views concerning the antiquity of the cave drawings and was disposed to claim for them a very much older date than that which he assigned at first (*Proc. A. S. B.*, 1884, pp. 141—5).

When I met Mr. Cockburn at Naini Tâl in 1898, he showed me copies of the drawings in his possession. I was much impressed by their interest and value and persuaded him to publish them.

Mr. Cockburn accordingly prepared a paper entitled 'Cave Drawings in the Kaimûr Range, North-West Provinces,' which appeared, with some notes added by me, in *J. R. A. S.*, 1899, p. 99. The illustrations represented parts of three hunting scenes, reproduced on a very reduced scale. My impression is that these drawings collected by Mr. Cockburn are of very high antiquity, and it is quite possible that those found by Mr. Carlleyle in the distinct region explored by him may be much older still. The discoverers fully admit that the drawings in the caves and rock-shelters of both the Vindhyan and Kaimûr ranges vary widely in date and extend over a long period; but the fact that some of them are comparatively modern does not preclude us from assigning high prehistoric antiquity to the oldest.

Mr. Cockburn states that 'most of these nearly inaccessible caves, if there is any earth on the floor, form veritable museums of prehistoric antiquities in the way of flint knives, cores, arrow-heads, celts, fragments of fossil and charred bone, pottery, etc.' Col. Rivett-Carnac, C.I.E., who was warmly interested in the subject, undertook to describe the larger implements found, and produced a valuable paper, illustrated by three plates (*J. A. S. B.*, Part I., 1883). But Mr. Cockburn's promised account of the smaller implements was never published, and probably was never written. He has died since I quitted India in 1900. Consequently, it is impossible to say whether or not Mr. Cockburn found 'pygmy flints' in the Kaimûr caves, where, as already noted, Mr. Carlleyle obtained a few.

I cannot find any further record of the pottery discovered by Mr. Carlleyle in association with the 'pygmy flints.' He gives no detailed description, but simply calls it 'very rude.' No doubt, it was hand-made, without the aid of a wheel, and there is no difficulty in attributing such ware to the transition time when the palæolithic barbarism was disappearing before the more advanced neolithic incipient civilization.

The association of the practice of inhumation of whole bodies with the 'pygmies' is also an indication of high antiquity. It is well known that, as a rule, burial is older than cremation. In later, but still very early times, the Indians largely adopted the practice of burying the mutilated corpse in a narrow-necked jar, a repulsive custom probably imported from Babylonia.

To sum up, it is clearly established that 'pygmy flints,' that is to say, minute implements, ranging in size from $\frac{3}{16}$ ths of an inch upwards, of well-marked characteristic forms, are found absolutely identical and in large quantity in the Vindhya and Kaimûr Hills, India, at Helwân, Egypt, in at least three English stations, in the valley of the Meuse, Belgium, Spain, and probably in many other localities. The profusion of specimens demonstrates that they were used for commonplace daily needs, and not only for special occasional purposes. This inference is further supported by the fact that in both India and England they occur on the floors of ordinary dwellings. They must have been utilized by being fitted into handles and holders, generally of wood, after the fashion practised in recent years by the Australian savages, and to some extent in Scandinavia during neolithic times. At one English station they occur *above* a peat-bed, but at another they were found *under* ten feet of peat, while in Belgium some forms are contemporary with the mammoth and rhinoceros. Evidently, therefore, the use of the 'pygmies' in some countries goes back to a very remote antiquity. Their origin is best explained by regarding them as a development of the minute flakes used by palæolithic man; and their occurrence in association with neolithic implements at certain stations finds an explanation in the theory that they were the work of palæolithic survivors reduced to submission and dependence by more advanced races which had attained to the neolithic stage of incipient civilization.

If my reasoning should find acceptance, the mystery of the origin, use, and distribution of 'pygmy flints' may be regarded as being in large measure cleared up. I hope that the problem will receive further discussion by persons possessing wider knowledge of prehistoric archaeology than I can claim to have acquired.

THE RELIGION OF THE IRANIAN PEOPLES.

BY THE LATE C. P. TIELE.

*(Translated by G. K. Nariman.)**(Continued from Vol. XXXIV. p. 66.)*

5. Was the reformation influenced by Semitism?

THE theory has often been advanced that the Zarāthushtrian reformation has not sprung from a purely Aryan origin, but that it exhibits obvious indications of a Semitic influence. This is not impossible. Assyrians, and, prior to them, even Babylonian kings, according to their annals and the accounts of their wars, not only repeatedly extended their conquering expeditions into the depths of Media, but founded colonies there before the Aryans had gained the upperhand, or even perhaps made a settlement a long while previous to their domination of the country. Occasionally we find Assyrian sovereigns as overlords of undoubtedly Aryan princes of Media or Persia or as arbiters between the latter. The description given by Herodotus (1, 98) of the citadel of Ecbatana, the Median metropolis, reminds us of the Zikurats, the terrace temples of the Babylonians and the Assyrians. At any rate, the Babylon-Assyrian empire was the immediate neighbour, whose advanced culture must of itself have impressed the gifted young and undeveloped Aryan community, who stood below them in knowledge, arts and refinements of life. When the most powerful empire on the Euphrates and the Tigris finally fell to ruins, the martial Aryans became the masters of all Assyria as far as the Halys and eventually of Babel. In many respects they now became the pupils of their subjects. The Persian architecture and sculpture, the Persian cuneiform script, and the later Persian alphabet are all imitations perhaps of Elamite, but undoubtedly of Assyrian and Aramaic, prototypes, although the Aryan genius does not belie itself in its methods of assimilation and simplification. Over the head of the sacrificing kings on the reliefs we notice a winged figure hovering, which marks the supreme Deity of Assur. Borrowed by the Assyrians from the Egyptians, it is taken over by the Persians, not direct from the latter but from the former, and adapted to serve as a symbolic representation of Ahura Mazda or his Fravashi. And may not the religious ideas themselves have been touched by this Semitic influence? It was well known to the Greeks that the Persians were highly susceptible to what was foreign and were ever prone to adopt it.

However plausible this may appear by itself, still no scholar has succeeded in proving to demonstration that Semitic conceptions have actually co-operated in the production of the Zarathushtrian religion.²⁶

Stray words and the objects they connoted may have been received from the Semites, and others originally Iranic may have had their significance modified owing to their intercourse with them, but such instances of concord are scant, in part extremely dubious, and on the whole they date from no high antiquity. With regard to what the Achæmenides borrowed from the Semitic races or to what they adopted in imitation of them, for instance the symbol for **Ahura Mazda**, and subsequently under Artaxerxes II., the goddess who was called **Anahita** by the Persians, the simple answer is that it has nothing to do either with the genesis or the evolution of the *latria* of Mazda, which at the period in question had long since been consolidated and was in fact on the decline. Much emphasis is laid on the circumstance that Mazda is called the creator of heaven and earth, men and beasts, and everything besides. This it is contended is no Aryan conception, and must, by consequence, have

²⁶ The great advocate of the hypothesis that a tangible portion of the doctrine of the *Avesta* must be Semitic, is F. von Spiegel, who has repeatedly defended it. See especially his essays "Der einfluss des Semitis mus auf das Avesta" and "Zur Geschichte des Dualism" in his *Arische Studien*, 1, pp. 46 seq. and 62 seq. My criticism has reference to these treatises.

been derived from the Semites; and the more so because both Jew and Persian express the notion by words which primarily mean to "cut." Thus it is argued, the Babylonian creator Marduk cuts in twain Tiamat, the cosmic Titan, as does also Bel, in Berossos, his own head. It is all pure fantasy. The words which the Jew, the Persian and likewise the Vedic Indian employ to denote creation all signify cutting, but in the sense of "forming," "making," "carpentering," "building."²⁷ That this idea is Semitic, and *ergo* non-Aryan, is one of the scientific dogmas which pass current, and yet it cannot bear the test of close scrutiny. That one or more exalted beings have created, that is, made, shaped, or constructed the world, is neither a Semitic nor an Aryan view, but one which is universally human and which we encounter among every people. The idea that the world has "become," in materialistic or pantheistic sense, is the outcome of later speculation.

Not more tenable is the theory that the dualism which stands out so prominently in the Zarathushtrian system must be a loan from the Semites equally with the cognate doctrine of resurrection and retribution.²⁸ The fact is quite the reverse. True, we meet with these conceptions in the Semites, but among them they are not genuinely indigenous. For with them the sovereignty is the fundamental and all-pervading religious principle out of which issue, as a mature fruit, their rigid monotheism, — a monotheism less philosophic than religious. Dualistic beliefs are by no means uncommon in all ancient religious systems. They are an outcome of the most primeval myths about light and darkness, the wars between the beneficent and the demoniac agencies of the heavens. And the dualism found among the Iranians is in the same way traceable to the same sources. Its bald outline among them, and more especially in Zarathushtrianism, can be explained on historical grounds, — mainly from their relation as the ruling, though perhaps numerically weaker, nation to the earlier inhabitants of the land and from their relation as a small body of believers to the devotees of the *daevas*.

Recently one step still further has been taken. It is alleged that so far back as prior to the reform of Zarathushtra, before the separation of the Iranians and Indians in the East Aryan age, Semitic influences were already at work. To them the number "seven" of the highest beings of the Vedic Adityas, as well as of the Zarathushtrian Amesha Spentas, owes its abstract and ethical, and therefore non-Aryan, trait of origin. Accordingly, the Semitic features which we come upon in Zarathushtrianism need not be ascribed to direct contact. They were already existing in the popular religion from which Zarathushtrianism took its rise. Now this hypothesis, unnecessary to account for the facts, appears to me in the last degree improbable. Historically, such a commerce between the still united Indo- and Perso-Aryans and the Semitic tribes, who had ascended to a comparatively superior ethico-religious level, is scarcely imaginable. This much is possible: the number "seven" was borrowed, for it does play an important rôle not only in the theology but also in the philosophy of the Iranians and the Indians. All the same it is not of Semitic origin. It belongs rather to the ancient aborigines of West and Central Asia, on whose civilization the Semites grafted their own. And

²⁷ The Hebrew *bara* is compared with the *Avesta* expressions for creation, — *ihwaresh*, *taksh*, and *twaksh* — but it is omitted to be remembered that the *Veda*, too, uses words of like import. Compare *Rig-Veda* II, 12 and X, 21, and *Atharva-Veda* IV, 2; also see Oldenberg, *Die Hymnen des Rig-Veda* I, p. 314 *seq.* Consider at the same time the old god Twashtar and the younger Vishvakarman, the arch-maker of all. My colleague, Dr. W. H. Koster, has had the kindness to have all the passages in the Old Testament examined where the word *bara* occurs. With three exceptions, they are all exilic or post-exilic, and evidently nowhere is the sense of "cutting" intended and even in the oldest places it indicates nothing but "to make" with reference to things as well as men. It was not till later times that the term was applied to the creation of heaven and earth.

²⁸ Spiegel goes so far as to assert that the Persian dualism, because unknown to Herodotus and Xenophon and not mentioned in the inscriptions of the Achæmenides, must be of younger origin; although he concedes that it is thought in the oldest *Avesta* documents and was known to the Greeks since the 4th century B. C. As for Xenophon, his romance is no authority, and as to Herodotus from I, 140 it is evident he understood something of the Persian dualism. The Achæmenides write no dogmatics and they mention evil genii, and, above all, denounce the spirit of Lie with the same emphasis as the *Avesta*. Add to it all that the most ancient texts of the *Avesta* could not have been written subsequent to the 5th century B. C., as has been shown above.

the Iranians had no need to borrow it, inasmuch as they found it — witness the citadel of Ekbatana — among the older inhabitants of their own land. The occurrence in Zarathushtra's system of a few very un-Aryan usages, such as the practice of neither cremating nor interring the corpses, but of surrendering them to birds or dogs, has to be attributed more to their influence than to the Semites. And perhaps the preponderance of the magical in the cult of the Mazdayasnian is to be laid to the same account.

I will not deny the possibility, nay the comparative probability, of **the Iranian faith being affected by the Semitic**. There are indeed individual features other than the aforesaid which point that way. To give an illustration, the names or epithets of the Amesha Spentas, but pre-eminently of Ahura Mazda in the *Ormazda Yasht*, which are eulogised as the most potent, the most sovereign, and the most lethal incantations against Satan, sound in reality more Semitic than Aryan. But the *Yasht* is of a much later date. If the reformers took a loan from the Semites, these Semites must be verily the Babylonians and Assyrians. And though there is no absolute lack of congruity between the religious systems of both the nations, we should not overlook the immense and radical differences. In both, the good and the evil spirits are antagonistically opposed to each other, and as the Zarathushtrian, so also the Babylonian, strives to avert and repel the evil by spells of mysterious virtue and by magical manipulations. Nevertheless the Babylonian reveres the maleficent genii, and respects and treats them at least as divinities; while it is totally otherwise with the Zarathushtrians. With them, Ahura Mazda resides high in the heaven, and **Angro Mainyu** in the dismal depths of the infernal regions. Among the Babylonians **Anu** and **Bel** are pitted each against the other. But it is from Anu that issue the seven most pernicious existences, and Bel but executes, when he approaches with his chastisements, the sentence pronounced by Anu, receiving the supreme homage due to the godhead. The good wise god **Ea**, ever ready to absolve, who most resembles Ahura Mazda, tenants the depths of the ocean.

It is therefore preferable, so long as no solid historical proof is forthcoming, to regard Zarathushtrianism as a national movement, whatever causes may have called it into being in one of the clans of the Iranian peoples.

6. Mazda Ahura.

Hymns like the *Gāthas* furnish no theological system, no sharply-defined conception of the Deity. This they have in common with all the religious writings of antiquity. Even in the *Veda* we look for it in vain. The *Upanishads* in which we find the first impetus to speculation about the origin of things are the termination of the *Vedas*, and are called *Vedānta*. However, the idea which the prophets of the *Avesta* give of the highest of their deities in their sermons, is expressed with sufficient plainness, and, what is of greater importance, are uniformly and essentially the same in all their poetry.

This most exalted and, properly speaking, the only God is called **Mazda Ahura**. That the authors of the songs were fully cognisant of the significance of this name follows from the manner and way in which, as we saw above, they use this designation; for they put sometimes Mazda, sometimes Ahura, foremost, while occasionally they content themselves with the mention of only one term. They knew perfectly well that they were employing not a single proper name, but a two-fold epithet, which was meant to express the highest characteristic of their conception of God. "Thou who art named by the name Mazda Ahura," addresses him one of these psalms.²⁹ **Mazda means much-knowing or all-wise**, a God that can be conceived of only in a school of theologians. Mazda Ahura has never been a nature-god. It is possible that a nature-god can be celebrated and glorified on account of his wisdom and science. Thus Ea, the old Chaldean divinity, is styled "Lord of

²⁹ *Yasna* 45, 10, *ye anmene mazdao sravo ahura*.

Wisdom." But there it is a title or epithet, not a personal or proper name. Now, whether or no the etymological significance of Ahura be the "being," the "living" (cognate with the Indian Asura, which may be rendered by "spirit"), we have here no warrant for taking into consideration any sense but that of the "Lord." For it is in this sense that the word is used in the whole of the *Avesta*, in the *Gāthas* it being applied not to the denizens of heaven alone but also to mankind. It is only in one passage where Mazda is described as the being most worthy of worship, as the father of Vohumano, and the creator of Asha, that we may surmise an allusion to the original import of the term.³⁰ Lord, however, he remains in the widest meaning of the word, without doubt. He is omnipotent over all, rules according to his own pleasure, and after the resurrection and the renovation of the creation will dominate the pious, and now controls not only these but exercises his authority over the wicked, over all who fill his followers with terror and threaten with perdition.³¹ Every page of the *Gāthas* testifies to his superiority to all that is created.

This Mazda, who remains unaltered in nature and character to this day, is the creator of all things, terrestrial and celestial, spiritual and material.³² The verses which sing these facts are instinct with poetry. Here is a classical hymn:—³³

This I ask Thee; aright Ahura tell me;
Who ever earth and sky from falling guardeth?
Who hath save Thee brought forth rivers and forests?
Who with the winds hath yoked racers to storm-clouds?
Who of the good man's grace ever was source?

This I ask Thee; aright Ahura tell me;
Who with skilled hand the light made, who the darkness?
Who with wise deed hath giv'n sleep or waking?
Who hath Auroras spread, noontides and midnights?
Warning discerning man, duty's true guide.

Thus ask I Thee; aright Ahura tell me;
Who in production first was Asha's father?
Who suns and stars save Thee their path hath given?
Who thins the waning moon, or waxing filleth?
This and still other works, Lord, would I know.

This I ask Thee; aright Ahura tell me;
Are these in very deed truths which I utter?
Doth zeal in our actions further Thy statutes?
To Thine through Thy Good Mind the Realm didst Thou offer?
Who didst Thou make the Kine mother to glad?

Thus ask I Thee; aright Ahura tell me;
Who in Thy kingdom has set blest Devotion?
Who, wise, hath made son dutiful to the father?
With this, for full knowledge, Mazda, I press Thee;
Giver of all Thou art, Spirit kind.

³⁰ Yasna 31, 8, *Anghush ahurem shyaothaneshu*. "Anghu" is properly "what exists" and so connotes "life" as well as the "world."

³¹ *Vase khshayas*, Yasna 43, 1; 30, 8; 48, 9.

³² Yasna 31, 7.

³³ [I take the liberty of reproducing Mill's almost Miltonic version, rather than the learned author's rigidly scientific translation. What the former has not attempted in precision it has achieved in the spirit, which perhaps makes a nearer approach to the Gathic original — T.R.]

This ask I Thee ; aright Ahura tell me ;
 What is Thy doctrine's word to teach and ponder ?
 That I may ask Thine hymns filled with Thy Good Mind
 Those which through Truth reveal our tribes' perfection ;
 How can my soul advance ? Let it thus be.³⁴

It is evident from the above that it is not the material world only which owes its existence to Mazda, and this is inculcated with greater emphasis in many another verse. He is the prime inaugurator and father of the ethical order of creation, the creator of Vohumano, the fashioner of the lovely Armaiti and Khshtira. The whole world glorifies its maker.³⁵

Deeds that I do, O Lord,
 and deeds
 still further ;
 And what to
 believing eye
 shone bright of yore,
 stars, suns, auroras
 too,
 each day's light-bearers
 In praise of you
 are all
 through Asha's lore.³⁶

We often come upon in the *Gāthas* and also in the younger *Avesta*, a creature which must detain us here a moment — *Geush Tashan*. This originator of cattle, as it may literally be called, is mentioned generally together with *Geush Urva*, the soul of cattle and also with *Geush Azyao*, the soul of the mother-kine. The second hymn or the first *Gātha* contains a colloquy between *Geush Urva* and the divine powers, among them *Geush Tashan*. The former complains that she has been exposed to the attacks of *Aeshma* and *Rema*, and that she finds no protector, except the two divine spirits to whom she adheres, but whom she does not mention by name. To all appearance, they are *Mazda* and *Asha*. *Geush Tashan* asks *Asha* what arrangement she has made with regard to the cattle, inasmuch as the latter have a right to masters who zealously take care of and cherish them, to guardians who should defend them from the violence of miscreants. *Asha* acknowledges that the cattle have as yet no such keeper, but that he himself will lend his assistance, though the ultimate event must rest with *Mazda*. Again, *Mazda* admits that though the cattle are created for the herdsman and peasants, no pious faithful master was appointed over them, and adds that now *Zarathushtra* will appear to proclaim the Law of *Mazda* and *Asha*, and that he will, in virtue of it, constitute himself the guardian power of the cattle. Now *Geush Urva* indeed complains that she would much rather have a man of puissance, a sovereign for her care-taker. She, however, has to rest content with *Zarathushtra*. We have here an example, and the oldest one in the *Avesta*, of how the *Zarathushtrian* reformers and their later followers drew upon popular belief for the propagation of their peculiar doctrine. Here we have a piece of the ancient mythology transformed into a *Zarathushtrian* homily. The myth is well known. Two protoplasms were first created: one of cattle, and the other of a creature in human shape. Both were killed in the subsequent *Zarathushtrian* system, as may be expected, by *Angra Mainyush*, but originally by the creator; or rather by a creator. Then sprang human beings from the last-named protoplasm, the

³⁴ *Yasna* 44, 3—7. The form in which this doctrine is announced, that of rhetorical questions, is not unusual also in the *Veda*. See *Yasna* 31, 11.

³⁵ *Yasna* 31, 9 ; 45, 4 ; 48, 6 ; 51, 7.

³⁶ *Yasna* 50, 10.

first of them being **Gayomaratan** or **life-mortal**. From the steer that was slain arose a number of edible plants and medicinal herbs, and from its semen, which was purified in the moon, the whole animal world, the first of them being a pair of cattle. The **Ūrva** or the soul of the slaughtered kine went like the souls of all the dead to heaven. This much served the poet to represent the new prophet as the protector of agriculturists and cattle-breeders, and to recommend him as against the wandering nomadic tribes.

Of those who take part in the colloquy is **Geush Tashan**, the **fashioner of the kine**. He is not identical with Ahura Mazda, because the all-wise Lord can scarcely learn from Asha what measures were contemplated for the safety of the kine. Asha, though differentiated from Mazda, co-operated with him, so far as wisdom and order are concerned. Again, Geush Tashan is here, as well as in other passages of the *Gāthas*, very distinctly distinguished from Mazda.³⁷ He belongs to the primeval folklore, where he figured as a creator or rather a fashioner, and in the Zarathushtrian system he is converted into a subordinate genius who engenders from the kine that was first created, plants, vegetables, and beasts. Originally he was the creator absolute who killed the cosmic steer and thereby called to life or existence the phenomenal world. (Compare how **Maruduk** created the world by cutting in twain the cosmic Titan called Tiamat.) According to another Old Aryan myth, the creation emanated from a being which had a human form. Comparing Gayomaratan in the *Avesta* with the Purusha of the *Veda*, we learn that this creation-myth was formerly confined, in the East Aryan period to the explanation of the origin of man. But as both of them were assimilated to the Zarathushtrian system, the one about the kine was limited in its scope to the production of cattle, and thus Geush Tashan became the source of only a part of things. Who he was in the Old Aryan mythology we have no doubts. He was none other than **Mithra**. One needs but to look at the monuments of Mithra, in which the triumphant god of light thrusts his dagger into the throat of the steer, in order to recognise in him a pendant to the Babylonian Bel Marduk and the prototype of the Geush Tashan of the *Avesta*. And let it be observed that *tāsh* originally means to cut.

We have to discriminate between the created steer and the cow, which brings good fortune and diffuses blessings (*ranyoskereti*). A careful investigation of all the passages of the *Gāthas*, where it occurs, demonstrates that it is not a kind of the type of cattle but rather a mythical symbolization of the whole material world, and, as a rule, the earth.³⁸

But to return to **Mazdu Ahura the creator**. It is he to whom men look up — to him the author of all — for bounteous blessings in this life and in the existence the other side of the grave, — “in the two worlds” or “in the two lives” as the common formula runs. Man here is convinced as in all antiquity that the righteous merit reward. Good fortune is the reward for the faithful fulfilment of duty towards the deity, a reward to which he who does not cease to sing his praises has the prime claim. And all the celestial gifts and endowments are generally comprehended in “vigour and endurance” for this world and *haurvatat* and *amertat* or eternal “salvation and immortality” for the next.³⁹ On a single occasion a poet rises to higher level, singing that Mazda dispenses weal and woe as seems to him right.⁴⁰ Another bard assures us that God has in his hands blessings for the evil-doer and the devout, which are bestowed upon them through the medium of the sacrosanct fire.⁴¹

³⁷ *Yasna* 31, 9, where Tasha is in the nominative, Mazda in the vocative, and where Ahura has wrongly been taken to mean an earthly ruler.

³⁸ A striking instance is furnished by *Yasna* 44, 20, where we are told that the heathen priests and minstrels (the *karpan*s and *usij*) surrendered the kine (*gam*) to Aeshma by, *inter alia*, not watering it and thus omitting to prepare it for the husbandman. The watering of cattle would indeed be a strange preparation for agriculture, nor is it usually a cow that is employed for the purpose.

³⁹ *Yasna* 34, 13; 50, 1; 51, 7.

⁴⁰ *Yasna* 45, 9. Mills renders the verse differently, gives in a footnote the alternative translation, “who has created weal and sorrow for us with good intention,” but regards the latter as hardly probable, because “Ahura did not originate evil.” — *S. B. E.* XXXI. p. 128.

⁴¹ *Yasna* 43, 4.

Mazda is accordingly often styled **Spenta Mainyush** or **Spentotema**, which is generally translated by the "holy spirit" and the "most holy spirit," though, properly speaking, the words indicate "salvation-giving" and the "most beneficent." We shall examine later on how far this is related to the dualism and to what extent an adverse spirit is opposed to this benevolent deity. The same epithet of honor — beneficent — is bestowed upon heavenly beings, chiefly Armaiti. So far as I can judge, sanctity, in the Mosaic or the Christian sense of the term, is an idea foreign to the *Gāthas*, though the concept of holiness underlies the personified abstractions of Asha and Vohumano.⁴²

If he is, as his common name connotes, the all-wise and the omniscient, he is likewise expressly denominated the all-seeing (*vispa-hishas*) who cannot be imposed upon, the watch-keeper (*hara*) whose eyes observe not only what is planned openly but what is designed in secret, the arbiter (*vihira ahura*) or judge who knows all that men and the *daevas* have done or will do.⁴³ And it is of a piece with this omniscient conception of the deity that the commerce between the believers and their God should be a perpetual form of interrogation — "This I ask of Thee, tell me aright O Ahura."⁴⁴ Man ever seeks to learn from him not *ars vivendi* alone, but guidance and direction, in electing what is best and knowledge of the origin of creation. At times when the response seems to be delayed, the faithful in despair longs for a token that Ahura Mazda, Asha, and Vohumano exist so that he might approach and sing hymns to them. And not the sage alone, but the pastor also, directs his enquiry to him who "ruling over his creatures in justice in consonance with decrees of law" prescribes the moral constitution of the world.⁴⁵

Sometimes Mazda Ahura is addressed in the plural and in two places *Mazdas Ahuras* are spoken of.⁴⁶ The recently proposed translation "**Mazda and the Gods**" may be philologically incontrovertible, but it conflicts with the meaning of Ahura and runs counter to the spirit of the Zarathushtrian doctrine. For properly speaking, it knows no gods. In the inscription of the Persian kings local gods are mentioned along with Ahura Mazda, to whom the people and the royal house adhered. This does not seem to have been regarded without resentment by strict Mazdayasnians and to have been reluctantly tolerated by the spiritual authorities. The priests and theologians indeed recognised Yazatas, "adored and adorable beings," but they would have none of the gods proper. Those were idols, *daevas*. I am therefore of opinion that here we have a collective noun like the Hebrew Elohim, or the modern Persian Yazdan. In Mazda are comprehended all the Ahuras, a whole class of gods from the East Aryan period, probably from a still anterior epoch; all that is godly is united in him. Hence probably the plural which occurs only in one *Gāthā* and was obviously not generally used.⁴⁷

However pure and in many a respect lofty this conception of God on part of the old Zarathushtrian prophets may be, still even for those ancient times it is neither unthinkable nor unique. Compare what is here said of Mazda Ahura with what is said in the *Veda* of Varuna, the Asura, and the resemblance is perceptible and the difference negligible. The difference lies in this that, whereas Varuna is the supreme deity of a still strongly polytheistic religion, the principal figure in a rich system of mythology, the **Mazda Ahura** of the Zarathushtrian is, if not in the strictest sense, an only God, the only one among all the celestial beings who can truly be called God, and one that is exalted high above his satellites and servants. Besides, Varuna has a rival in the cult; Mazda Ahura, properly speaking, has none, though others also are invoked along with him. No Indra disputed with him precedence in his own council. Reference indeed is made in an anthropomorphic sense to his body, his hand, his mouth, his tongue, his eyes, but not otherwise than what the

⁴² *Yasna* 45, 4; 51, 7; 43.

⁴³ *Yasna* 43, 6; 45, 4; 29, 4.

⁴⁴ *Yasna* 44; 31; 14—21.

⁴⁵ *Yasna* 28, 11; 30, 11; 31, 3; 34, 6, &c.

⁴⁶ *Yasna* 29, 1; 28, 2; 30, 4 and 9.

⁴⁷ In all there are four passages in the *Ahuna Vaiti* hymns. Mazda and the other Amesha Spentas cannot be meant for in all the passages. One or other of them is separately cited by name, as *Yasna* 28, 2.

prophets and poets of Israel are wont to do in respect of Jahve. And when Asha Aramaiti and Vohumano, and, above all, Atar or fire are called his sons and daughters, let it be remembered that the first three are in fact personified abstract concepts and the fire a spirit, so that it is more symbolisation than mythology, and that it in no manner exceeds what the eighth Proverb expresses about wisdom and what Job i. says about the sons of God. But even in Varuna not much of the mythical is left behind, and he is hardly a less ethical conception of God than Mazda Ahura, omniscient and all-seeing like the latter, severe in chastisement, and a formidable protector of justice and veracity. Those who were familiar with a personified idea of God in Varuna had but to prolong the line a little to arrive at the presentment of Mazda. But at all events this was somewhat modified very early in Iran, in fact as soon as the creed, with its spread over larger area, lost much of its purity and nobleness, represented by the singers of the oldest odes. Nevertheless, Mazda Ahura remained the great God, the only God proper.

(To be continued.)

THE TRAVELS OF RICHARD BELL (AND JOHN CAMPBELL)
IN THE EAST INDIES, PERSIA, AND PALESTINE.

1654—1670.

BY SIR R. C. TEMPLE.

(Continued from p. 178.)

I STANDINGE at a distance, the L^d my freinde p^{re}sented me & said, Allaa geere [*‘Ālamgr*], y^t is, may it please yo^r highnesse Emperror of the world, I haue brought y^e heere a Traveller that can Cast Gunns.

The Emp^r likt it well, & Questioned me whence I caime. I told him I was a traveller & an Eng^lman. Before I could speake againe, he s^d to his 2^d, y^e Duan, Am’ar’ra golum se’fect adam’ me’ is kee pass a mar’ ra’ ra veis [*Hamārah ghulām safēd admī, is ke pās hamārā ra’is?*], My slave I thinke has whitemen as we are. In y^t tyme y^e L^d my fr^d w^{ch} stood by me whisp^{er}d, Je voc’cat Couch mut’ cau [*Yeh waqt kushk mat kaho*], Say nothing more at this tyme.

The Emp^r deld [delivered] me into y^e hands of y^e L^d my freind Scyat Cawne [*Sayyid Khān*], wth 20 Sarv^{ts} to attend on me, Appoyntinge me a larg place & Commanded wth ever I cald for to be given me, Gold, money, Brass, Copper & sarv^{ts} to worke at my appoynt^{mt}.

When I had made 8 Moulds & my furnace, the Emper^r caime to see them & was much taken wth them. I told him My Moulds would be dry in 15 days; in y^t tyme he commanded me every day to Court & gave me 100 Moores [*mohars*] in gold, About 36s a ps Eng^l money and had all pleasures in eating, drinking, Danceinge, Musique & wth hart could desire.

When my mould was drie & my furnasse made, w^{ch} did q^t [contain] 250 Tunns of mettle, Out of w^{ch} I did cast Eight whole cannon and 4 Morters, w^{ch} did carrie every one a shell of 160^{lb} pounds of poother, The weight of the shell beinge 450 pounds English, y^e thickness 9 inches threw. This beinge don of a fryday morninge, I told y^e Emper^r y^e Guns weere cast, but I wanted a Carpenter to make carrages. S^d y^e Emper^r, to morrow it cannot be don, it beinge theire Sabbath,⁸⁷ but next day it shall.

⁸⁷ A mistake here. The Muhammadan Sabbath is kept on Friday.

I told him it was not vsuall in my Contrey to worke on that day. S^d he, does not my slave keepe y^t day I doe. I said, we haue a rule from above, He s^d, shew me y^t rule. I said, if I may haue leave to speak for my selfe. He said, you haue & be not afferd, All his Lords being by. I then showed him O^r bible. S^d he, then is this y^e Evengell y^t Issara Lau [*Isā ar-rasūlu'llāh*] spooke, viz^t o^r Savio^r. I s^d, yes. Said he, haue y^u Moyses law heere. Yes, s^d I. With that he tooke the bible & Kist it, And said, I commend y^u y^t y^u will keepe y^t day appoynted.

Of Monday it was appoynted we should begin about y^e Carrages. Of thursday after they weere redy, many hands employed, I first haueing drowe y^e figure for them to be made by. On fryday they weere butted by Ollyfants into y^e feild and alsoe there was Oxen.

S^d ye Emperror, what vse are these Guns for. I told him they were for to breake downe Walls of Castles or stronge townes. Cann y^u, S^d he, fyer them, Answer me. He cald for his owne Gunners. S^d y^e Duan, Alla Geere [*'Alamgīr*], Ho' da' me' go' dah [*Khudā nā karlā*], I haue red y^t he w^{ch} makes a gunn must fyer hir himselfe. Ham' Catta' amarra but sonna' [*Ham kahtā hamārā bāt suno*], Doe as I bid y^u, let my man fyer y^e Gunns. 15 of them caime w^{ch} belonged to two Guns and a halfe, w^{ch} weere all y^t he had in his Kingdome; y^e Emp^r required his Gunn^{rs} to load y^e gunns. They began, & where the Gunns should [have] had 50 lb poother, they gaue 20lb and put in y^e shott first, filling y^e touch hole full wth a horne poother. They loaded all 8 soe; y^t don, they s^d to y^e Emperror, y^e 8 Gunns are ready, But for y^e Morters we know not how to medle wth them.

The Emper^{or} out ragious against me, heareing wth his Guard has s^d, told me I had put him to great Charge & for noe purposs. I replied, let yo^r men fyer the Gunns they haue laden against a marke; y^e Emperror s^d, what shall y^e marke be. S^d I, noe fitter thinge then y^e Ollyfants that brought them. Ke' te' na' dor' [*kitnā dūr*], at what distance. I said, Ada caas [*ādihā kōs*], w^{ch} is 600 paces. His Gunners fyred. The bals went 15 y^{ds} from y^e Mouth of y^e gunn. The Nobles cried, Bir'ka la [*barkatu'llāh*], Its verry well don. The Emperro^r s^d Noething, but, seeinge y^e smooke said, Dei' ca' a' mer ate' Morge [*Dekho hamārā izzat(?) mar-gayā*], Theirs none deade, Alla Geere y^e catte [*'Alamgīr yeh kahtā*]. The Emperro^r says, Bulla a' mer a' golum Ka, Go' lum [*Bulā hamārā ghulām kā ghulām*], call my slave. Ton' ca' ca' te' tom ouvall ny ca' te' ye' top durst Chellinga [*Tum kyā kahte! tum avval nahīn kahte yeh top durust challenge?*] These Gunns y^u said would Shoot well Against a marke. Durstny Challinga to' mor' row seer Ja' my' ga [*durust nahīn challenge tumhārā sir jāvēgā*], if they doe not shoot well yo^r heade shall goe. Ham' ca' ta' dar ou gulle deen [*ham kahtā dārū (bārūt?) gōlē dēn*], Give me poother and Shott. S^d y^e Emperror, Bir' cal' la [*barkatu'llāh*], in the naime of god thou shalt haue it. I loded these 8 Gunns and set them on there right poynt, & then caime the Emperro^r & I told him I was redy. Ham ha zerha [*Ham hazīr hai*], s^d he, Hubber dar to morrow ser [*khabardār tumhārā sir*], which is, haue a care of yo^r heade. I shott y^e first shott & shott y^e Ollyfant throw the heade. Bass [*bas*], S^d y^e Emperro^r, mat mor' mor' ra [*mat aur mārō*], doe not kill anie more of my Ollyfants; we will raise y^u a wall against w^{ch} y^u shall shoote, for we thinke this shott was by Chance. A sheete was sett vp against the wall wth a black spott in y^e midle of it a foote squire. I shott y^e 2^d shott and mist y^e sheete, but at y^e top of it shott into the wall a foote aboue it; the other two one after an other went into y^e black spott,^{ss}

The Emperro^r reioyced at it and s^d, It' in ne' ad'ame' bo gente, a' me' ra' Mu' lla'ck que ada'me'; it e' ne' ge'nte an mer'ra pass dalgere mut e mer' ra' paw pac' ca' ra' [*Itne ādmī bahut jānte, hāmāre mullē ke ādmī itne nahīn jānte, hamāre pās dalgīr mat, hamārā pāon pakarō*], Enḡl thus, This man

^{ss} Mr. Irvine tells me that Manucci has a somewhat similar shooting story of an English gunner in Akbar's time, who, to get liquor, pretended he could not see the mark until he was drunk.

knowes much ; theires none of my Contrey knowes soe much. Be not afferd ; come to me & kiss my foote. This don, he p̄sented me wth 100 Moores [*mohars*] gold and told his Lords, haue a care of this man.

He calls his Gunn^r to him & y^e Cheife. He s^d to him, are not yow ashamed that my slaue[s] slaue should doe better things then you can doe. Ham' bul gaa [*ham bhūl gayā*], S^d y^e Gunn^r, I am old & haue forgott.

Said the Emper^{or}, theirs 4 Guns of his ladeinge. Take 2 of them and shoot one at the sheete, And if thou dost not hit it wth that, nor the Ollyfant wth the other, thou shalt be shot out of the Gunn : ffor its a shame a traveller should teach vs anie thinge in our Contrey, I beinge soe great an Emper^{or}. The Gunner shott 2 shotts, but neither of them could be seene where they went, tho serch was mad by 100ds.

The Emper^{or} cald me to him and s^d, is y^e two Gunns laden. Yes, s^d I. Lash, S^d he, this man to y^e Mouth of one of them. I told him it was not my profetion wth out I was forst. S^d y^e Emp^r, wee forse none, we haue men enough to doe it, but, s^d he, you will fyer y^e Gunn. I replied, not wthout I am forst. Then cald y^e Emp^r one of his L^{ds} & commanded the Gunners sonn to be brought. He caime & s^d, I am willinge to doe y^r Command, but am affraid to goe neare the Gunn. The Emper^{or} askt me if I could not make some thing y^t he might stand at a distance, w^{ch} I did by a traine. The sonn fyled the Gunn, the father shot so in peeces as a bone of him was not to be found.

This beinge late, y^e Emper^{or} went to Court, & next morning com̃d [commanded] me to him. When I was come, S^d he, Toon' cob' cam geere [*tum khūb kām kīā*], Thou hast don verry good service.

M^{dd}. They had noe poother till I made it. The Emper^{or} desired me show him the vse of the little Gunns cald y^e Mortar, w^{ch} I did y^e next morninge ; & I caused Elleauen barrells of poother to be put into a little tower, w^{ch} tower I told the Emper^{or} I would blow vp 700 paces from it. His answer was, its not possible. I s^d he should see. The Emper^{or} callinge all his nobles 2 days after, a multitude of people came besides. I had then all things redy, Advized the Emper^{or} to retire to a hill at a distance. He s^d he would stand by me, But p̄ualed wth him to retire, But his 2^d sonn said he would. I giueing fyer to my fuse w^{ch} was in my hand, y^e Emper^{or}s sonn run away. I fyled my shell, And 20 Minuts after my touch hole of my Morter, w^{ch} gave a great report & of a Suddan fell into y^e topp of y^e tower & y^e shell split wthin y^e tower among y^e 11 Barrells of poother. Some of y^e Nooble[s], standinge 1100 paces of, for 2 howers weere deafe wth y^e report it gaue. Immediately y^e Emp^r sent his Nobles to se if [I] weere not deade, And if alive to call me to him. When I caime to him, he rose vp & s^d, ask a gift. I told him my desire was leave to Travell throw his Contrey. If it be, S^d he, to thy owne, its but a folly ; I will not part wth the. He beinge an Emper^{or}, I durst say noe more. He gaue me An Ollyfant & said what estate y^u demand it shalbe giuen. I said I was A traveller & what could I doe wth an estate.

He replied, he would take of those lingeringes and Content my Minde & soe returned to Court, giueinge his L^{ds} command to take care I wanted not what I desired.

At 8 Clock At night I was sent for & feasted plentifully wth all sorts of drinks & meats & other greate temtations, a [s] Musick, dansinge weomen & singinge & sports ; yet I was Mallancholly, w^{ch} y^e Emper^{or} Observed. When y^e Emper^{or} rose to goe into the Maull [*mahal*] or privy Chamber, I returned to my Lodgeings, But noe sooner theire, But a gr̃t L^d wth dansinge Weomen & Musique & 2 Ladys w^{ch} y^e Emper^{or} p̄sented to me to Chuse w^{ch} I liked for a wife. I Askt y^e Old L^d, who I esteemed my freind, wth it ment. Hee answerd, it was to make me a great man, y^e Emper^{or} delighting in y^u. I wept, & told him my desire was for my Contrey, And y^t my father

had sent for me & writt me if [I] did not come, I was y^e cause to bring his gray haire in sorrow to y^e graue. He askt if my fr^{ds} weere Lords or what honor they had. I told him only Gentlemen & I a Tradsmen.

Before this y^e Emperrore & y^e Old L^d his freind tooke me privat And Exammoned Me in My religion vizt., If we had Moses Law, If we had y^e Sacrifice of Abram And if we had y^e pietts, w^{ch} said Issara' sou' la law' [*Isā ar-rasūlu'llāh*] should come.

They haue litle of y^e old testam^t & vnderstand lesse. The Em^p askt of y^e Creation from Adam. I had lernt my Catechize and out of it, Mr Balls,⁸⁹ gaue them some of o^r principalls. The Emperrore caused it to be written in theire Language, And askt me what was ment by Orriginall sinn or Corruption of y^e whole nature. For 6 days he & his Counsell debated it & at last S^d his Slaues slaue knew much. He askt how many wifes his slaue had, meaninge y^e Kinge. I said but One. Issa' ra' sou' la 'law' [*Isā ar-rasūlu'llāh*] commands he should haue noe more. Wth that he smott his brest but s^d noethinge in answer to y^t, But said, Is' sa' ra soulalaw we read is to come. I said, he is alredy come & was in y^e forme of Man, Relating his Birth, Sufferings, Merrackls And assention; & s^d he will come againe, But it wilbe at the last day to iudgem^t, y^e good to life & y^e bad to everlasting death. Wth that y^e Emper^r lift vp his eles to heaven & s^d, Hodah mara cull [*Khudā hamārā āñkh khōl*], Lord open my Eies, and Kist the Booke. He commanded me Seuerall tymes to pray, Asking me to whome we praid, Sun or Moone. I told him we praid to God for all things throw y^e Mediation of his sonn. He then caused me to show y^e posture & to speake my prayer a Loud in their tong, & he & y^e L^d my fr^d kneeled as I did & vsed the same postures I did in my prayer. This he commanded me often & kist y^e bible & put it on his heade & would open it at venter & cause me read in y^t place, And to tell him wth it ment. I s^d I was a tradesman & verry Ignorant in Is' sa' ra' la' sou' la' law' [*Isā ar-rasūlu'llāh*]. I know but litle for my privat practice. Hee replied we knew much, & [was] might[y] Importunate to haue me instruct them in Issara sou la law, y^{ts} y^e Gospell of o^r Savior. I did soe far as my weake Capassity served. The Emperrore then s^d, we never had anie to tell or teach vs in Issa' ra' la' sou' la' law', we would gladly be taught & importunate wth me. I said I would bringe wth me men, hable fully to instruct them to theire desire. The Emper^r had then granted me leaue to goe. He, y^e Emper^r, s^d they had herd theire weere xpians, but never one before was in his Contrey.

M^{ad} Not only the Emperrore, but Gennerally all y^e Court & Contrey, are Mightily inclined to be instructed, And are Gennerally affable, iust & witty, And a Contrey for plenty & riches, A good Climate And Grandure of State of y^e Emperrore. All y^t euer I saw not to be Compared wth it, men & weomen Beautifull, & of stature, & white.

In this Contrey are abondance of Ollyfants bredd. They haue but one in 3 yeares, some tymes two they bring forth. They are verry loveing & intelligeable Creatures & will doe ought taught. I haue seene them weepe when they haue beene Commanded wth theire strenth would not doe; they vnderstand words & will goe an errand.

The Emperrore Kills in his Kitchin every day 3 : 4 : 5 : or 6, not y^t he eats anie, tho they are rare food, but for Gandue [Grandeur] y^t noe prince in y^e world can doe y^e like. Anie taught Ollifant there is worth 6 : 700 lb some 2000, but untought, anie size, 500 pounds.

Againe I was [Importuned to stay, but as before wept & told them wth I had don was for my, liberty, elce I would [have] chosen rather to die. This L^d replied, was it not better beinge made a L^d, And wthall told me y^e Emperrore would send for me & threaten me, but resenting [feeling for] my greefe, S^d to me, be not affraid, I will stand yo^r freinde, & tho y^e Emperrore threaten yo^u

⁸⁹ John Ball, a Puritan Divine, was the author of "A short Catechisme," published in 1648.

continew yo^r resolution, for its not his Custome to forsse anie or y^e Law or Custome of his Contrey against yo^r will, But haue a care of those weomen, for if yo^u haue to doe wth them yo^u must Marry & then yo^u are tyed to y^e Contrey for life.

A lord, a setter,⁹⁰ brought the 2 Ladys y^e Emperror had p^resented to me to his howse, where he had invited me to be merry & tooke occatiō & all y^e Men to goe out & Leaue them two wth me. The[y] talked to me, but I was sad, soe One [of] them came vppon my lap & kist me, On w^{ch} this L^d came in And said, now the business is don. The Old L^d, my freind, askt me If I had to doe wth either. I said noe. They then tooke y^e Ladys to taske, And she y^e Kiss me S^d she see me sad & would haue put me out of it, but only a Kisse she gaue past betwixt vs.

Eight days tyme this was theire play. But still I was firme in my resolution throw god that strenthened me, And when y^e Emperror se it, he marveld, And said since I was not willing to serve him, did I thinke I could serve a better Maister. I said, if I served anie I would serve him. He desired, since I was resoluēd to travell, I would show one of his men the [way] to vse y^e Morter, which I did for 14 days together, but all was lost labor, for we are sworne not to teach anie or art who servs not prentice to it. Soe the Gunns & Morters left are but as Charracters that an Englishman hath beene theire, a Subiect to the Kinge of England, Whose armes are cast vppon each of y^e Gunns & Morters & vnder J. C., wth y^e picture of a Lyon Over each Trunnion [trunnion].

M^{ad}. I had one of his Mait^{ies} great Seales from my L^d Belmount,⁹¹ by w^{ch} I cast his armes.

The Emperror, seeinge the Kings armes, demanded what they weere. I was Jealous [afraid] he might be angry, But for my liberty did tell him that it was my kings armes. S^d he, is this my slaues print. He hath gotten as handsome armes as I. The nobleman who I taught y^e use of the Gunns & Morter was wth my selfe sent for next morninge. The Emperror askt him if he had lernt well. He said, yes. S^d the Emperror to me, is it trewth he says. Yes, s^d I.

Then I begged y^e Emperror P^{don} for my asking him a passe. S^d he, haue you a minde to goe, Yes, S^d I, wth leaue. He S^d, pan' o' hadan [*nām-i-Khudā*], Goe in y^e naime of god. He askt me if I was intinded to travell wth my Ollyfant. I answerd, I could not travell in that state. He then commanded his secretary to give me a pass & wth it I had p^resented a horss & 300 Moores [*mohars*] in gold wth 4 horssmen to gard me to y^e next great Citty Cald Elba 220 Leagues from Paula van the Emperrors Court.

The Emperror y^e morning I was to part caime wth his Nobles to my Lodging, haueing before beene told what I had don in my Chambers, And vewed the Kings Armes, w^{ch} Cost, those over y^e Gate of y^e howse assigned me & in my Lodgeings, Gilding 60 lb pounds En^gl money val^l.

He Commanded a great Cup of gold, set wth some stones of vallew, to be given him wth wyne, & Dranke, & s^d to me, Tell my slaue, meaning y^e King my Master, I drinke to him & houe [hove, threw] me y^e Cup w^{ch} is yet in beinge; saying, I wonder my slaue will not soe much as write or send to me.

When he went away in his pattenkeene [palauquin] or Sedan, the Chaire of gold wth pretious Jemms & y^e Barrs gold, Carried by 30 men, I being on foote, he beckned to me to get vpon my horse or pattenkeene, for I had both, But I laid my hand on y^e Barr of his chaire & went a foote as all his Lords did, & Comeinge to y^e gate of his pallas, S^d the Emperror to his Nobles, See how my Slaues Slaue honor^s me. And askt me, does my slaue, meaning the King, goe thus, on mens shoulders.

⁹⁰ ? An on-setter, a tempter. See the use of the word in this sense later on.

⁹¹ This was Henry Bard, created Lord Bellomont by Charles I. and sent by him on a mission to India as Ambassador. Bellomont died in India in June 1656. Mr. Irvine, who supplied me with these particulars, has collected all available material as to this mission.

My answer was, may I speak wth boldnesse, my Kinge is not to be carried but Rides on horss back to Charge his enemie. Yee' Cotta a' mar' ra go' lam sou' pa' ha [*Yeh kahtā hamārā ghulām sipāhī hai*]. S^d y^e Emperrore, My Slaue is a noble Soldier, Hodah a' ca' la [*Khuda ta'āla*], God blesse him. Too Ruxud ha [*Tū rukhsat hai*], yo^u haue leaue to goe, pan' oh' ada [*nām-i-Khudā*], Goe in the Naime of God.

That day, about 3 Clock in the after noon, I tooke my leave; 6 Eng^l mile 4 of his L^{ds} conveyed me or accompanied me. Wee caime to a garden. They, haueinge brought Wine & store of p^{vi}itions, Wyne past freely & merry wee weere, And in my wyne tempted me earnestly to returne. Saying, The Emperrore is vext at yo^u, yo^u hadd better goe back. S^d my Old L^d & freind, whome I pray god blesse, these are On setters.⁹² I s^d noe thing, But next morning, being Sunday, they staying all night, I tooke Leaue, And went towards a great City, Cald Car'ra'pa'. Where ever I caime, there was not ought to pay. Att this City, Car'ra'pa [*Kaḍapa, Cuddapah*], w^{ch} is 250 Leagues from pau'lavan the Emperrores Court, They sent me out a tent, for its not the Custome of that Contrey for strangers to enter their towne.

The Gouverner, after p^{vi}itions was sent me, caime out to se my pass, haueing first herd wth I had don at Cort, demanded of me wth Nouells [news] I had seene in my travells. I answerd, None.

From Car'ra'pan [*Cuddapah*] to Grun'ca'nda' [*Golconda*] is 470 Leagues. Its a great City & wth much trouble I past it, being on the borders of y^e Contrey. When I caime, the Gouverner of it demanded my passe, w^{ch} I showed him. S^d he, y^e Emperrore is Emperre where yo^u had this pass, And I am kinge heere. Yo^u must give me Acc^t of yo^r Travells; To' mor' row kow' she' ha' shom' man ra' se ham ra' se hau' [*tumhārā khushī hai so main rāzi ham rāzi hōn*] y^t is, yo^r wilbe don. We, S^d he, haue an ord^r from y^e Emperre to stop you heere. I replied, I haue don service for y^e Emperrore. S^d he, I haue Order to put yo^u in preson, And thinke not y^e worss of me for obayinge my Maister. Ho' da' ca was tom such cau [*Khudā ke wastē tum sach kahō*], y^t is, Will yo^u say yo^u will come hether againe. I s^d yes, if I haue life & helth. Is wast tomorrora ruxud ley [*is wastē tumhārā rukhsat le*], Because of this yo^u haue yo^r leaue. I was not p^{vi}itted to come into his fort or City, but he put out a tent. On a fryday morning early, being y^e 26 May 1668, When I caime, S^d he, hath my Prince del[t] nobly wth yo^u. Ans: yes. S^d he, I had an order to stopp yo^u wth civillity, but not by forsse. This Gouverner had herd what I had don at Cort, p^{vi}ided me a banquet to tempt me, and after showed me some sport verry terrable for me to see.

A propper man as ever I saw, wth his eies in his neck, his face as I, only wthout eies. What thinke yo^u of this. I s^d it was not of man but of god, an Example. S^d he, is god in yo^r Contrey. Yes, S^d I, theirs but one god. S^d he, What merrackle hath yo^r god don or showne yo^u. I Answerd, many. S^d he, does yo^r god speak to yo^u. S^d I, o^r god does not speak to vs, but hath sent his son to instruct vs, And others his Appostles, & hath left vs a written word w^{ch} wee beleive in. S^d he, I think yo^u are a Generation of God, for o^r god tells vs noe such things.

The Casa [*qāzī*], vizt. high preist, & the Gov^r did consider of wth I had said, And said, I pray god lead vs y^e right way, for god hath raised vs vp an instrum^t to teach vs y^e right way; &, S^d y^e Casa, who doe yo^u tak to be yo^r Saviour. I said, Is' sa' ra' sou' la' law' [*Isā ar-rasūlū'llāh*], Jesns Christ. S^d they, Is' vo'ccatt han' but' cat' te [*is waqt ham bahut kahte*], he is not yet come.

When I had don speaking these words, In caime One wth two heads, at w^{ch} I was amazed, & askt what he was. S^d they, be not affraid. This is a man borne of a weoman as you weere & No Devell; yet I was terrefyed. The Casa [*qāzī*] & Gouverner, takeing notis of my feare, commanded the Man away. He gon, they said, haue yo^u seene anie such thinge in yo^r Contrey. I s^d, noe.

[⁹² Tempters, see ante, note 99, p. 207.]

This man, S^d they, y^t yo^u take to be Devell, hath gon wth his bow & arrowes & his Iron flaile & slinge against the Bloches [Baluchs] a lone, & kild 10000, Ten thowsand men, And brought 2000 presoners. I told them I could not beleive wthout I had seene it. The Casa replied, haue yo^u noe beleife, Cotta Moysses Batt [*kahtā mu'azziz bāt*], If yo^u doe not See you will not beleive. This was of a Sunday that this discourse was. Of Monday we tooke horsse and went on y^e border of y^e Bloches Contrey, The Gouverner And Casa and 12,000 horsse And I, Jn^o Campbell. We went on to y^e top of a Hill; plaines weere on each side. In the valley was soe many horsemen wth bowes and arrowes I could not number them. I desired of y^e Gouverner to let me know what it ment, & s^d, lets haue a care of o^r selfs. The Casa [*qāzi*] s^d, we shall haue One by & by will haue a care of all. I was in great feare and Chainged Countenance. The Casa askt me what was y^e Matter, doe yo^u feare, Christ will come. Speaking these words, caime a Man wth two heads, w^{ch} I had seene before And sayd to y^e Casa, Tou ka monte [*tū kyā māngte*], What would yo^u haue don. S^d the Casa, poynting to me, this is an vnbeleiver. We haue told him what thou didest formerly, but o^r words had not Credit. Is voccat bet' ter kering'gar [*is waqt behtar karūngā*], S^d he, I will doe better now. Beinge On the hill, downe he went amongst them wth bow and arrowes sling & flaile, and kild before my eies Alone 11000 Men (I told them One by One) And brought 3000 psoners w^{ch} followed him, their hands bound behind wth withes; the rest run away. Bringing them to vs, S^d the Casa, haue yo^u ever seene such a thing. I, beinge hugely amazed, he askt, can yo^r god doe such a thing. I answered, theirs but one God.

Said y^e Casa, be not affraid, yo^u are a traveller; This Man had his boddie as full of Arrowes stuck in his flesh as a Gamon backon wth Cloues. When puld out not a drop blood followed. In this tyme came p^rvisions, w^{ch} the Gouverner Ordered, being 23 Leagues at that tyme from Gruncondah [Golconda]. Sitting downe. S^d the Casa [*qāzi*] be not afferd. I Replied, I trust in Issara sou la law [*Isī ar-rasūlu'llāī*] w^{ch} is Christ. Thou saist well, s^d he. The p^rvisions sett before vs and we eatinge, downe sitts this 2 headed man & I fell in a sound [swoon], But recovered p^rsently [immediately]. The Casa askt me leaue to lett him haue my Outlase, w^{ch} lay before my tarket before me at meate, for soe is y^e fashiō for strainers. I gaue leaue. He rose vp & went behind y^e 2 headed man & Cut of his speakeinge heade, & s^d Tom dall' geer' mut [*tum dilgīr mat*], be not afferd, To mor row pass vengell ny too kiss wast dall geer hey [*tumhare pās injil hāi to kis waste dilgīr hāi*], haue not yo^u the scripture wth yo^u, why are yo^u afferd. This was about 3 Clock in the after noone. The man runn home wth one heade to y^e Casays howse and Dyed at his door. A nobleman, his neighbor, seing what was don did write y^e Empperror of what was don to such a man who y^e Empperror had herd of, And writt him what he had don in p^rsence of y^e Traveller, And caused y^e Casa [*qāzi*] to be dragd at a horse taile to Court. 23 days I staid wth the Gouverner, The Gouverner shakeing for fear, haueing Married y^e Casays sister. We doe know, s^d y^e Gouverner to me, yo^u haue don o^r Empperror good service, yo^r word will pass heere being a traveller. Pray saue my Brothers life if yo^u can. The Gouverner p^rvided 11 horsses. I writt in the Lingua of the Contrey to y^e Empperror And put y^e King of Englands seale to it, of w^{ch} I had 7, seaven.

When y^e Empperror se it, he s^d, this is my slaues print, my slaues slaue hath sent it to me, And for his sake I pardon the. I staid in all at Gruncanda [Golconda] 60 days, in w^{ch} tyme y^e Casa returned And p^rsented me wth 500 Moores gold, & his doughter and all he had at my service. The Gold I received, but not his doughter, haueing refused y^e Empp^rs offer.

Six dayes wee feested. This 2 headed man was about 8 feete in high, his brothers [and] father was as other men, Nor could I vnderstand anie Devellish practis he had or vsed, haueing eate & drunke wth him. His heads weere as ours are, Only wth two necks; he eate but wth one Mouth nor spooke but wth One.

I askt him wheere his strenth lay. He showed me a lock of heare at y^e top of his head and said it lay there; it was on the heade y^t spooke.

I parted from Gruncondah [Golconda] after 2 mo. stay, they greiueing much at my de^pture, they saying they should never see me more, but caused me p^rmisse to returne.

The Gouverner & Casa sent wth me as a Convoy 200 horsse, w^{ch} brought me to Elsaneeer, 220 Leagues from Gruncanda, on y^e border of y^e Bloches Contrey.

The Casa [*qāzī*] was trobled I would not marry his daughter, And s^d, yo^u are a xpian & my Doughter noe moore.⁹³ We vse Moses Law, and if we had to instruct vs in Issara sou' la' law' we should think it better.

In this Contrey it will not Cost a strainger ought in Expençe to travell, for soe soone as yo^r come into a towne, they will strive who shall ingrosse yo^r company.

M^{ad}. Why the Casa Out of one head of y^e two headed man was, y^t he had red in there writinge such a man should be, and y^t he should Conquer the Contrey.

From Elsaneeer on y^e borders of y^e Bloches Contrey, I went to Elsa, 220 Leagues in the Bloches Contrey, but in the way I mett wth 300 horsse w^{ch} had beene sconting out, and compeld me to stay wth them. They haueing men wounded & could not cure them idged I, being a traveller, had skill. I had seen tobacco salue made. I made some and applied it to their grē [green, *i. e.*, fresh] wounds, w^{ch} had success, and by y^t means I past free till I caime to their Kings Court, Att a great City cald Crona. Its y^e Custome there for travellers to stay 3 days before they can speake wth the Kinge. His sarv^{ts} askt me from whence I caime. I told them I caime from Prester Johns Court. They told me it was a dangerous Contrey to travell in, how caime I saife throw. I s^d, god p^{ro}ected me. That night the Kinge had notis of my being in his Court, & though it was not vsuall, sent for me. When I caime before him, he looked verry lofty & proud & told me I was a spie, but wthall s^d, thats noe Matter, One can Doe noe greate harme, And askt me what I could Doe. I answerd noethinge, I was a poore flukeere [*faqir*], w^{ch} is begger. Said he, does beggers ride & keepe sarv^{ts} in yo^r Contrey. Consulting wth y^e L^{ds} about him, they s^d, he is a Coffer [*kāfir*], vizt. Heathen, lett him goe, But ask me what Contreyman I was. I s^d, an Englishman, but he vnderstood not what an Engl^{ish} man was, Demanded of me what p^{ro}vetions wee eate. We, s^d he, haue herd of a Cast of man that eate Mans flesh; are you of that Cast. I told him we eate such meate as Commonly other men eate. S^d one of his L^{ds}, those people eate Doggs, Catts & rats. I s^d, noe. Jutt Cotta haram zabb [*jūth kahtā, haramzādā*!], y^{ts} yo^u lie yo^u Rogue. A brave Old Gentlewoman, y^e Kings Mother, S^d, wth Anger to y^e L^d, you must not abuse a traveller; y^t word I likt much but durst not speake. They caused vittells to be brought & me to sit downe y^t they might see me eate & my manner. I eate wth many eies over me, but I minded only my vittells & not them, at w^{ch} y^e king marvelled & s^d, those men look not as if they eate Catts but eate alter a good fashion. This don, they tooke away what I left & caused it to be buried; It would [haue] suffized 10 Men More. I vnderstanding there Lingua, y^e King askt his Mother if they should keepe this white man for there slaue. Greeb hey ruxud hey [*ghariḥ hai, rukhsat hai*], He is a pooreman, let him goe for gods sake, & she houe [hove, threw] me 100 fanams y^e vallew of 25 Engl^{ish} shillings. S^d y^e Queene, will not yo^u now pray for me & askt me in wth manner I praid or to who, sunn or water. I S^d, to God. S^d she, let me see. I did for feare fall vpon my knees. S^d she, yo^u must speake, w^{ch} I did in Engl^{ish}, at w^{ch} Lingua they Mervell'd & would [have] don more at my prayer if they had vnderstood it, w^{ch} was y^t I might be delivered out of their hands. I tooke my leaue of this Court next morninge & had 112 Leagues further to get cleere of This Contrey into y^e Tellingays [*Telingas*], Goeing towards Guzzaratt. I had not gon 12 Engl^{ish} Miles, but 2 horssmen followed me, & demanded y^e 100 fannams y^e Queene houe me & told me it was not Buckshees [*balshshish*], given, but Bouter [*bhattā*], Lent. S^d my man, being p^{ro}ect in y^e Contrey language. This man is a poore man, & reasoned y^e Case soe farr as wth a knife & a little Tobacco he gaue, got me free. This Contrey is a verry wooddy Contrey & full of Sugar Caines, but noe tobacco planted; all y^e tobacco comes out of Prester Johns Contrey & brings this Kinge great store of money, cald Juncan money or Custome [*chungam, customs*].

(To be continued.)

⁹³ If, however, she was really a *qāzī's* daughter she must have been a "Moore."

CHINESE WORDS IN THE BURMESE LANGUAGE.

BY TAW SEIN KO.

IN studying the **Burmese form of Buddhism** we have hitherto been accustomed to look only to India for prototypes and influences. The possible influence of China as a factor in the religious development of the Burmese has been overlooked. The Northern form of Buddhism, which was crystallized by the fourth Buddhist Council held under Kanishka, the Scythian king, in Kashmir, was, together with its Scriptures in Sanskrit, introduced into China, in 67 A. D., under the Emperor Ming Ti, who reigned at Loyang in Honan. Ball¹ says: "The first centuries of its arrival were marked by the translation into Chinese of numerous Buddhistic works; and there was considerable progress in making proselytes, for, in the fourth century, nine-tenths of the inhabitants of China were Buddhists."

Later on, Indian missionaries passed into China through Nepal and Tibet as well as Burma, and Chinese monks visited India and Ceylon by way of Central Asia and Afghanistan, with the object of studying Buddhism in the land of its birth and of making a collection of religious books for translation into Chinese. Buddhism was at the zenith of its power in China, in the tenth and twelfth centuries, not only being popular, but also exerting great literary influence.

It is extremely remarkable that terms intimately connected with Buddhism should have been borrowed by Burma from China and her translations from Sanskrit, rather than from Ceylon and her Pāli literature; and this circumstance alone is convincing proof that the Burmese are indebted to the Chinese for a good portion of their knowledge of Buddhism.

In the sixth century A. D. there was intercourse between China and Burma, and Edkins² says: "In A. D. 523, the king of Banban sent, as his tributary offering, a true *śarīra* (*she-li*) with pictures and miniature pagodas; also leaves of the Bodhi, Buddha's favourite tree. The king of another country in the Burmese peninsula had a dream, in which a priest appeared to him and foretold to him that the new prince of the Liang dynasty would soon raise Buddhism to the summit of prosperity, and that he would do wisely if he sent him an embassy. The king paying no attention to the warning, the priest appeared again in a second dream, and conducted the monarch to the court of Liang-Wu-ti. On awaking, the king, who was himself an accomplished painter, drew the likeness of the emperor, as he had seen him in his dream. He now sent ambassadors and an artist with instructions to paint a likeness of the Chinese monarch from life. On comparing it with his own picture, the similarity was found to be perfect."

The exchange of courtly amenities between the rulers of China and Burma must have been followed by a close religious intercourse, for we find it recorded in the Chinese annals that Subhūti, a Buddhist monk of Burma, was the translator of the *Mahāyanaratnamāṅghasūtra*, which was lost in 732 A. D.³ Further, Śrīkshatra or Prome is mentioned in the records of their travels by both Hsien Tshang and I-tsing, who were in India in 629—645 A. D. and 671—695 A. D., respectively.⁴ When such intercourse began and how long it lasted, cannot, as yet, be determined with precision without examining the annals of the Later Han (25—589 A. D.) and T'ang (618—960 A. D.) dynasties. But, for practical purposes, it may be accepted that Buddhism was introduced from China into Burma during the fourth century after Christ, when nine-tenths of the population of the former country were Buddhist, and when the zeal and enthusiasm for the propagation of that religion had reached its highest point.

It is, indeed, remarkable that two out of the three Burmese equivalents for the "Three Gems," namely, for Buddha and Dhamma, should be derived from a Chinese source. Sakra, the Recording Angel of Buddhism, also reached Burma through China. The terms for such

¹ Ball's *Things Chinese*, p. 51.² Pp. 104-105, *Chinese Buddhism*.³ Eitel's *Hand-book of Chinese Buddhism*, p. 161.⁴ Beal's *Si-yu-ki*, Vol. II., p. 200, and Takakusa's *Record of the Buddhist Religion by I-tsing*, p. 9.

religious buildings as pagodas and monasteries are undoubtedly Chinese. The Tripitaka of the Northern and Southern Schools of Buddhism, makes no mention of a rosary,¹ and yet the Burmans imported it from China. The most remarkable of all the coincidences is, that the terms relating to the fundamental acts of the votaries of Buddhism, namely, pūja, dāna, and namaḥ, should be borrowed from the Chinese language, rather than from Sanskrit or Pāli.

The above facts appear to indicate that : —

(i) Before the conquest of Thatôn by Anawrata, king of Pagan, in the eleventh century A. D., the Upper Valley of the Irrawaddy professed the Mahāyanist School of Buddhism.

(ii) At Tagaung, Prome and Pagan, in the early centuries of the Christian era, Chinese missionaries taught Buddhism in Chinese, side by side with Indian missionaries who taught it in Sanskrit, but Chinese political influence being in the ascendant, Chinese monks were in greater favour and their teaching made greater headway.

(iii) Indian missionaries who visited China, and Chinese missionaries who visited India, reached their destination through Burma, their route being through Bassein and Bhamo.

(iv) Burma, being a half-way house between India and China, received the converging influences of Buddhism; but the latter country being the nearer neighbour, Chinese influences became predominant.

FOLKLORE FROM THE CENTRAL PROVINCES.

BY MAIDERA N. CHITTANAH.

No. I. — The King and his Clever Guard.

मद न जाने कोई जात ।
 भूख न जाने सूखी भात ॥
 प्यास न जाने धोवी घाट ।
 नीन्द न जाने दूटी खाट ॥

In the capital of a certain King there dwelt a lovely girl of the sweeper caste who was a servant in the royal palace. It was her privilege to remove the delicacies left on the royal table and take them home.

The king, in love with her beauty, used to visit her cottage every night, accompanied by one man as his guard. He spent the night there, ate with her the leavings from his own table, drank with her at the neighbouring washerman's *ghāt*, and slept on a broken cot. In fact, he broke every rule of caste.

At dawn he returned home and summoned his Court. He then sent for the guard and told him to say truly what he had seen during the night, on pain of death. Through fear the guard used to falter and was led out to death.

This went on daily until the King came across a clever man, who had to accompany him to the hut, but determined not to be killed, like the others. So when he was called upon to tell the truth, he plucked up courage and said : —

“Your Majesty, love is blind !”

“He is right,” cried the King. “Let us hear more.”

Encouraged by this the man went on : “Your Highness, hunger demands not delicacies.”

All were impressed, but the subservient Court cried out : “Enough of your remarks, poor moralist.”

¹ [In the Plate attached, col. 4, No. 12, *P'u-t'o-tzu* should read *P'u-t'i-tzu*, and in col. 7, *Pā-ti* should read *P'u-ti*. — ED.]

SERIAL NUMBER	BURMESE.	MEANING.	CHINESE.	SANSKRIT.	PALI.	REMARKS.
1	Phu-rā (pronounced Pha-yā')	Buddha	佛爺 Fu-ya (now pronounced Fo- yeh)	Buddha	Buddha	
2	Ta-rā: (also pro- nounced Ta-yā:)	Law	達而麻耶 Ta- erh-ma-ye	Dharma	Dhamma	The Chinese form is the transliteration of the Sanskrit term Dharma, and is abbreviated to Ta-erh, or Ta-rā: in Burmese.
3	Sanga	Assembly	僧伽 Sêng-chia, or Tsang-ka	Saṅgha	Saṅgha	S is pronounced <i>th</i> in Burmese.
4	Si-krā: (pronounced Sagyā:)	Indra or Re- cording Angel of Buddhism	釋迦 Shih-chia	S'akra	Sakka	It is remarkable that the vowel <i>i</i> after the con- sonant <i>s</i> in the Bur- mese word is derived from Chinese.
5	Neikban	Nirvāna	涅槃 Nieh-p'an	Nirvāna	Nibbāna	Neraban is an older form of the word in Bur- mese.
6	Pu-tô: (pronounced Pa-tô:)	A pagoda	佛陀 Fu-t'ô	Chaitya	Cetiya	
7	Kyaung	A monastery	宮 Kung (pro- nounced Kiong in the Amoy dialect)	Vihāra	Vihāra	In the Tavoy dialect of the Burmese language, the word is pronounced Klong.
8	Rahan, or Yahan.	An ordained monk	羅漢 Lohan	Arhan	Bhikkhu	
9	Shan or Shin	A novice	上人 Shang-jên	S'ramanera	Sāmanera	Shang-Jen or the superior men denote, in Chinese, those who have re- nounced the world.
10	Kyam:	A canonical book	經 Ching	Sūtra	Sutta	
11	Pe	A palm-leaf	椶 Pei	Tālapatra	Tālapatta	The Sanskrit word patra became pei-to-lo in Chinese, which was shortened to pei.
12	Pu-ti-si (pronounced Ba-di-zi)	A rosary	菩提子 P'ü-t'ô- tzu	—	—	Bodhi became Pü-ti in Chinese; and tzu means a seed.
13	Kuntaw or Kadaw	To return thanks; to make obei- sance	感到 Kan-tao	Pūja	Pūja	
14	Kye: zū:	To render as- sistance; to do a good turn	給助 Kei-chu (in Northern Man- darin) and chi- tsa (in Southern Mandarin)			
15	Hhù	To give in charity	賂 Lu	Dāna	Dāna	
16	Shi kò:	To worship; to seek re- fuge in	恃靠 Shih-k'ao	Namah	Namo	

Nevertheless, he continued to talk: "Your gracious Majesty, thirst is unmindful of an unclean pool."

The King and his people were now lost in wonder and bade him continue: — "My Lord, sleep is unmindful of the mattress bed."

The King was now so pleased that he cried out: "My man, your ingenious replies make you fit to be the chief man in the Kingdom."

Thus did the guard become Minister and wisely administered the State for many a day afterwards.

MISCELLANEA.

INDIAN "HALF-HEADS."

1. IN a version of the Legend of Gāgā, occur the following lines:—

Text.

Bôle chêle: — "Kapre kī jhōlī lēngē khōs, jī
Rēsham jhōlī, sōne kī banat banādē, jī."
Ādhī kāyā jōgī ne sōne kī banādī, jī,
Ādhī bajr kī banādī, jī.

Translation.

The disciples said (to Gōrakh-nāth): "A wallet
of cloth they will snatch from us,
Let us wear a silken wallet, and deck our
persons with gold."
The jōgī (Gōrakh-nāth) changed half their
bodies into gold,
And the other half into iron.

With this idea it would appear that the
custom of painting half the body, or at least

half the face, one colour, and the other half
another, may be compared.

2. A somewhat similar custom exists in the
Tōchī Valley, Northern Waziristān, where some
of the Dauris, who are all Muhammadans, are
accustomed to shave one eye-brow, the moustache
and half the beard, applying antimony above and
below the eye, so as to completely disfigure
their faces. The Dauris also stain their faces,
especially the eye-brows or eye-lids, red and blue
to terrify their enemies.¹

3. In a photograph, taken at Thānēsar, is the
figure of a faqir, half of whose face is painted
white.

4. Other instances of similar half or parti-
coloured decoration or disfigurement would be of
interest.²

H. A. ROSE.

4th December, 1905.

BOOK-NOTICE.

L'ART GRÉCO-BOUDDHIQUE DU GANDHĀRA: Étude
sur les Origines, de l'Influence classique dans l'Art
bouddhique de l'Inde et de l'extrême Orient.
Par A. FOUCHER, Doct. és Lett. Tome premier:
Introduction — les Édifices — les Bas-reliefs;
avec 300 illustrations, une planche et une carte.
PARIS, 1905.

Do we take any really scientific interest in the
ancient and very remarkable sculptures found on
the north-west frontier of India; and how do we
show it? Beyond looking on them as 'curios,'
what have we done to promote their study? Great
numbers of the larger fragments of them
have been housed in the Lahor and Calcutta
Museums, and the mess-house of the Guides
Corps at Mardān possesses some half a dozen
statues used as wall decorations, and twenty-six
bas-reliefs, justly "reckoned among the chef-
d'œuvres of the Gandhāra school," are built into

the fire-place; several of these being simply
marvels of artistic finish and taste. This is how
we treat such precious treasures of art belonging
to the first or second century of the Christian era,

Attention was long since directed to the
artistic and historical interest of these sculptures
and of the structures where they were found, but
it is the educated scientific mind that can rightly
appreciate the use and value of such remains.
Hence the German Government with its usual
instructed intelligence, through the medium of
the Royal Museums, in 1893, undertook the
publication of an illustrated handbook of
'Buddhist Art in India,' prepared by Prof.
A. Grünwedel and based on the collection of
these sculptures at Berlin, but dealing scientific-
ally with the history and details of the art and
the mythology of the sculptures. Orientalists

¹ Capt. Keen, Political Agent in the Tōchī, describes the Dauri ornaments thus:— "The Dauri men used to dye the right eye with black antimony and the left with red, colouring half their cheeks also in the same way. The men, not the women, also used to wear coins sewn in the breast of their cloaks, as is commonly done by Ghilzai women."

² For an instance in Africa, cf. the 'half-heads,' *Two-speaking Peoples*, p. 168.

hailed its appearance, and a second and enlarged edition was issued by the Museums authorities in 1900, of which a much-extended translation into English, with additional illustrations from the Lahor and Calcutta Museums, was again published by Quaritch in 1901.

More than twenty years ago General Sir A. Cunningham and Major Cole had planned a volume on these remains, but beyond selecting the subjects for 83 illustrations no more was done. Neither of them probably had the equipment to make a scientific exposition of the materials, and at that time the Indian Government took no practical interest in it.

It was reserved for the French School of the far East, however, to give us the first really exhaustive treatise on these remains. A mission was committed to Dr. A. Foucher, the author of this work, and in charge of it he was sent to India in 1895. There he travelled all over the Yūsufzai and part of the Swāt districts, examining all the sites where sculptures were found, excavating and photographing or obtaining photographs of the sculptures in the museums. In 1897 he returned to Europe with a collection of seventy sculptures, along with some plaster heads, &c. Since then he has worked up his materials, and now lays the results before his readers in justification of how he has carried out his mission. The first volume is ample proof of his success and capacity as a trained archæologist. He has discussed the whole subject with a skill and research that reveals his mastery of it in all its bearings: the work is monumental in its field.

The rich antiquarian remains buried in the Kābul valley and in the Yūsufzai district were brought to light, scarcely seventy years ago, by Mr. C. Masson, General Ventura, Capt. Court, and Drs. Gerard and Hönigberger, whose sole aim seems to have been to tear open every stūpa from Mānikyāla to Kābul in search of ancient coins and relic-caskets. Of sculptures or architectural structure there is little mention: their importance was not then considered. After the annexation of the Panjāb in 1849, the ruins in Yūsufzai district began to be exploited, "mostly," as Dr. Foucher remarks, "without any fixed plan and with motives not quite disinterested. The history of these depredations is a long and lamentable one, from the exploit of 'the Colonel Saheb' who, as Cunningham tells us, 'carried off on twelve camels the statues round the platform at Jamālgarhi' to those irresponsible diggings, the ravages of which, in the scarcely opened district of Swāt, Col. Deane so justly deploras. Nowhere,

almost, were excavators at the trouble to unearth the buildings to the basements with a view to fix their plans and restore the scheme of their decoration; their only care has been to lay hands on the sculptures. Again, they did not trouble to preserve or protect pieces that might be too heavy or too fragmentary to seem worth removing. In many cases headless trunks and mutilated reliefs strew the clearings and testify to the ignorance and brutishness — if one may use the term — with which the excavations have been conducted, when most frequently they were left to the supervision of some native subaltern or even to the discretion of coolies from the nearest village." Thus they have been now reduced to "deliberate, not natural ruins." But we may ask "whether the remains have not suffered more within these latter years by the vandalism of amateur archaeologists, than they had done in the course of previous centuries from the fanaticism of the Musulmans or the diligence of treasure-seekers and collectors of bricks and stone." And surely, as the author adds, "it is time that the enlightened Government of India should intervene to put an end to the caprices of would-be European antiquaries and a curb on the greed of natives. A new and still more menacing danger lies in the fact that the latter have learnt the market value of works of art, and the enticements of gain have quickly changed them from iconoclasts to vendors of images. At the present rate there will soon be left not a single historic site either beyond or within the British frontier sufficiently intact for the methodical research one would wish in future." The new Act for the Conservation of Ancient Monuments, if systematically and judiciously applied, however, may open a new era for the archæology of Gandhāra.

Dr. Foucher traces briefly the various official surveys that followed one another from 1879 to 1884, carried out by companies of Sappers and European officers, often without any satisfactory result, and of the expedition planned by Major Cole to the hill-country about Kharkai, and entrusted wholly to a native jamadār under whom "the buildings were badly excavated and the plans most rudimentary," but who was successful in what he doubtless regarded as almost his sole duty, the securing of a numerous collection of sculptures after the old methods — without relation to original positions or care for fragments.

Against these is placed the excavation made by Colonel Sir H. Deane at Sikri in 1889 — "the first in Gandhāra to be methodically conducted, and from which, by an exception almost unique, we

possess the frieze or drum of a stūpa in its original state." This stūpa has also been made the subject of a special monograph by Dr. Foucher.

In 1895-96 Sir Charles Elliot deputed a mission to Swāt to obtain sculptures from the Loriyan-Tangai stūpas, the proceeds from which are now placed in the Calcutta Museum. In 1898 also Dr. Stein was deputed to Bunēr, the results of which he has published.

But the actual finds have far exceeded those that have been placed in public museums, — Indian, home, or continental. To no museum in England have gone any considerable number; many are in private hands, — and it is to be regretted we have not at least casts of these. The collections of the late Dr. Leitner, of between 400 and 500 pieces, have all finally gone to Berlin, to which Sir A. Cunningham also contributed as extensively as to the British Museum.

The influence of Greek art as it existed in the provinces about the first and second centuries A. D. presents itself very markedly in these sculptures; and though various writers have wrought out theoretical dates, they generally range chiefly between the first and fourth centuries, with the second and early part of the third as the most flourishing period of the art.

Further to follow the details placed before the reader in this volume would far exceed our limits. After a very complete introduction to the whole subject, the discussion falls into two parts: the buildings and the sculptures. In the first Dr. Foucher discusses the stūpa, — its purpose, structure and technique; the Vihāra and its roofing; and the evolution of the Sanghārāma or monastery, with the decoration of its constituent parts. The second part, dealing with the rich and interesting bas-reliefs, is subdivided according to the subjects of the sculptures — whether decorative or architectural, and their elements classical and Indian, and as representing legends of the Bodhisattva, Buddha's career, death and relics. Finally the volume closes with a general review on the whole and the historic interest of these remarkable antiquities.

Dr. Foucher has wrought out with remarkable sagacity and mastery, the identification of the subjects of the numerous scenes represented in varied forms in the sculptures. Scholars will look forward with the greatest interest to the appearance of the second volume concluding the work, with full confidence that it will still further extend our knowledge of a subject of which the author has here shown himself so complete a master.

A share of the credit of this excellent work is also due to L'École Française de l'Extrême Orient, under whose competent supervision this mission as well as the important archaeological surveys in Anam and Cambodia are so ably carried out and their results published.

J. BURGESS.

PARVATIPARINAYA, with an introduction and footnotes, by Pandit R. V. KRISHNAMACHARIAR. Srirangam, 1903 (Sri Vani Vilas Sanskrit Series, No. 1). II, 18 + 71 pages, 8°.

THE new collection of Sanskrit texts, of which this work is the first instalment, has just been started by Mr. T. H. Balasubrahmanyam, B.A., of Srirangam. Although the drama *Pārvatīparinaya* has no poetical value at all, but is nothing but a tiresome and unsavoury rechauffé of an old story that had been charmingly told by Kālidāsa in his *Kumdrasambhava*, the new edition forms a very interesting contribution to literary history, inasmuch as the editor, Pandit R. V. Krishnamachariar, in his elaborate and flowing *bhāmikā* or introduction, discusses at length the authorship of the *Pārvatīparinaya* and the date of its author. On the strength of æsthetical and historical arguments, Mr. Krishnamachariar disproves the popular belief² that the author of the *Kādambarī* and *Harshacharita* composed the *Pārvatīparinaya* as well, and attributes this drama to a certain Vāmanabhaṭṭabāṇa, who lived in the fifteenth century A.D., Bāṇa being only the abridged form of Vāmanabhaṭṭabāṇa. That the *Pārvatīparinaya* belongs to a pretty late time, is first concluded by Mr. Krishnamachariar from the *argumentum ex silentio*: no writer on Sanskrit rhetorics or poetics ever cites the

¹ "Si c'est réellement l'auteur du *Harshacharita*, de la *Kādambarī*, et du *Chandisataka* qui a composé ce drama, on ne peut le considérer que comme un essai de jeunesse, tant l'œuvre est pauvre d'invention et d'imagination. Il est impossible de concevoir une pièce plus entièrement dénuée d'intérêt. Les cinq actes sont vides d'action; des conversations, des récits, des messages et des descriptions les remplissent... Les personnages ne sont que des mannequins inertes" (Lévi, *Le Théâtre Indien*, p. 195, 196).

On the other hand, Goḍbole, in his Marāṭhī translation, says:— "है नाटक प्रगल्भ व सरस असून सुलभ आहे. हात संविधानाची पूर्णता, रसांची परिपुष्टि, संदर्भांची चतुराई, आणि सभ्यांची मनोरंजकता हे गुण असवि तसे आहेत. But — *de gustibus non est disputandum*!"

² M. R. Telang, in the preface of his edition, says:— "केचिदाधुनिका बाणभट्टविरचितमप्यन्येभ्यः पार्वतीपरिणयनाटकस्य रीतिवैलक्षण्यं पश्यन्तः, नैव बाणभट्टकृतिरिति तर्कयन्ति ॥ Cp. Pischel, GGA. 1883; K. T. Telang, above Vol. III. p. 219.

Pārvalī-parīṇaya : — न खल्वा द्शरूपकमा च साहि-
त्यदर्पणादन्यतमेऽपि लक्षणग्रन्थे गन्तोऽन्यस्य नाटकस्य
समुपलभ्यते (*Bhūmika*, p. 2). Of course, we could
not rely on such an argument alone; but there
are others, taken from inscriptions and literature,
which show that Vāmanabhaṭṭabāṇa, the author
of the *Viranārāyaṇacharita*, the *Sabdaratnākara*,
the *Śrīṅgarabhāṣaṇabhāṇa*, &c., sprung from the
Vatsa family, and bearing the *virūda* Abhinava-
bāṇa, is the author of the *Pārvalīparīṇaya* too.
This poet was the protégé of the Redḍi king
Vēma *alias* Viranārāyaṇa, whose time is fixed by
some inscriptions; see *Bhūmika*, p. 10 ff.

As regards the text of the present edition,
I have found it to contain several good *variæ lec-
tiones*, by comparing it with the previous texts of
Parashurām Ballāḥ Goḍbole (with Marāṭhī transla-
tion, Bombay, 1872, = Dakṣiṇā Prize Book
Series, No. 5), of Glaser (*Ueber Bāṇa's Pārvalī-
parīṇayaṇḍāka*, Wien, 1883, from the *Sitzungs-
berichte der phil.-hist. Classe der kais. Akademie
der Wissenschaften*, CIV. Band, II. Heft, p. 575;
a childish reprint of Goḍbole's text, full of grave
blunders!) and of Mangesh Rāmkrishṇa Telang
(Bombay, 1892). It may be added here, that the
readings of Mr. Krishnamachariar's edition often
agree with those of a MS. in the Indian Institute,
Oxford (No. 145 of Keith's catalogue), which in
the following lines is marked O, while G corre-
sponds to Goḍbole's and T to Telang's edition.

Page 5, stanza 9 b, K परितस्त्रोतस्विनीसंततिः,
G T wrongly सतितां स्त्रोतस्विनी संततिः :

Page 19, line 4 from bottom, GT omit सह
after बृहस्पतिनां.

Page 19, line 1 from bottom, GT omit the
whole passage तारकं.

Page 21, KO attribute the words from यदादिष्टं
to मनोरथसिद्धिर्भविष्यतीति to Brihaspati, not to
Mahēndra, as does T.

Page 24, GT omit lines 9 to 14, which are found
in KO.

Page 25, stanza 12, KGO correctly स्वदस्त्रं
for the wrong तद्वत् of T.

Page 26, lines 5 to 6, KO परिगणितो मुग्धचन्द्रचूडो
for the bad reading of GT, परिगणितश्चन्द्रचूडो.
The former reading is to be adopted, because it
is a quotation from stanza 12, वनुजो वा मनुजो वा.

Page 28, stanza 16 b, K यशश्च ते सुविपुलं
लोकत्रये हीन्यतु, GT wrongly यशश्च ते स्तु विपुलं
लोकत्रये हीन्यतु. Cp. Glaser's reprint, p. 18,
note 4.

Page 29, lines 1 to 3 are omitted in GOT.

Page 33, line 2 from bottom, GT तरङ्गचर्म-
निर्मितायामहिमशिलावेदिकायामासीनं, KO तरङ्ग-
चर्मनिर्मितायां [O तारङ्गचर्मनिर्मितास्तरणायाम्] हिमं

Page 47, stanza 6 t, K परिणमन्मानुजुङ्गीपिशङ्गी,
GOT परिणमन्मानुजुङ्गी पिशङ्गी [O परणमं].

Page 48, line 5, K तद्वात्मानमपरक्तमिवावधारयामि,
GOT तद्देवमात्मानमपाकतुमिवावधारयामि [O तद्दे-
वमात्मानमं].

Page 53, stanza 14, T परं, a misprint for वरं in
GKO.

Page 54, stanza 17, K correctly मण्डितपयोधरा-
न्तामालिङ्गच, a bahuvrīhi compound belonging to
अङ्गलतां; GT मण्डितपयोधरां त्वामालिङ्गच. O with
chhandobhāṅga आमाण्डितपयोधरामालिङ्गच.

Page 55, line 7, KO correctly insert विहाय
after कथमिमां.

Page 57, stanza 2 a, KO वन्दनमालिका for the
senseless reading of GT, चन्दनमालिका. Glaser,
p. 32, note 4, mentions वन्दनं.

Page 58, stanza 4 a/b, KO धवलारुणमेचकैरपाङ्गैर-
परामारचयन्ति रङ्गवल्लीम्; cp. Glaser, p. 33, note 1.
GT °पाङ्गैरपि रामा रचयन्ति रङ्गवल्लीः [c/d, K
पूर्णकुम्भात्पुनरुक्तानिव, a misprint for पूर्णकुम्भान्].

Page 62, stanza 14 b, K (चरणकमलं...)
अध्यास्त भृङ्गमाला वलभिन्मण्डितनूपुरव्याजान्,
GOT अध्यास्त भृङ्गमालावलिभिर्मणिं.

Page 63, stanza 16, K and Glaser, p. 35, note 1
हारलता परिणद्धा कुचकलशे; GT wrongly करतल-
शुभपरिणद्धे; O वरतरङ्गा परिणद्धा.

[Page 63, stanza 18, GT मुखकमलमिव; KO
wrongly मुखमलमिव.]

Page 65, stanza 24 b, K correctly वेधः स्वस्त्यय-
नान्यधीश्व, GOT °धीष्ट!! In c, KO चन्द्राकारवि-
चामरे विधुनुतं [O °नतं], GT विधुनुतं. In d, K
प्रह्ला, GT प्रह्ला, O प्रह्ला ° प्रयातु; Glaser, p. 36, note 1,
prshṭeraudra°.

Page 65, stanza 25 a, KO अचार्मणानामपि, G
आचार्मं, T आ चार्मं.

Page 68, line 4, KO बधूवरौ पावकं प्रदक्षिणीकुरुतम्,
GT °प्रदक्षिणीं कुरुताम्!!

Page 68, line 10, T जलाञ्जलि, a misprint for
लाजाञ्जलि.

Page 68, stanza 31, KO म्लायद्वंसकुसुमं, which is
of course the correct reading for म्लायद्वंसन्तकुसुमं
in GT.

The publisher is quite right when he says that
“The publication of this Sanskrit Series needs no
justification,” and “Readers of this edition of
Pārvalī Parīṇaya will observe the various differ-
ences in the readings and also note what vast
improvements have been effected thereby.” Our
thanks are, I consider, due to him and to the
learned editor.

Halle S., Germany,

May 29th, 1906.

RICHARD SCHMIDT.

A NATIVE ACCOUNT OF THE THIRTY-SEVEN NATS.

Being a Translation of a rare Burmese Manuscript.

BY SIR R. C. TEMPLE.

Preface.

WHILE procuring information for an account of the Thirty-Seven Nats, published *ante*, Vol. XXIX. pp. 117, 190, &c., and for the separate illustrated work on the subject, entitled *The Thirty-Seven Nats, a Phase of Spirit-Worship prevailing in Burma* (London: Griggs, 1906), I secured in 1892 a copy of a rare Burmese MS. of 1820 on the Nats from one Maung Kyaw Yan, a carver of Rangoon, and of this I now give a translation made in 1894. I very much regret that I overlooked the possession of this MS. and its translation when preparing the abovementioned article and work for the Press, as its contents would have been of material value to both. However, I now give the translation of the MS. in full for the benefit of students.

Accounts of the Thirty-Seven Nats.

Reverence to him that is Blessed, Holy, and Omniscient.¹

In compliance with the commands of the Heir-Apparent² communicated on the 5th waxing of Tasaungmôn, 1167 Sakkarāj [1805 A. D.] Thīrīmahājēyyathū, afterwards Atwinwun and Governor of Myāwadi, bearing the title of Mingyi Mahāthīhāthū, drew up an account of the Thirty-Seven Nats, treating of the manner in which ceremonies and festivals were held in their honour, the dress worn by the mediums at such festivals, and the music played on such occasions. The account was compiled on the 4th waxing of Thadingyut, 1132 Sakkarāj (1820 A. D.), in the southern apartments of the Palace, in consultation with the musicians Nga Myāt Thā and Nga Tarōk, the head medium Kawidēwagyaw, and many other experts conversant with the subject.

The Thirty-Seven Nats.

- | | |
|---------------------------------|---------------------------------|
| 1. Thagyā Nat. | 20. Mēdaw Shwēsagā Nat. |
| 2. Mahāgīrī Nat. | 21. Maung Pô Tū Nat. |
| 3. Hnamādaw Taung-gyīshin Nat. | 22. Yun Bayin Nat. |
| 4. Shwēnabē Nat. | 23. Maung Minbyū Nat. |
| 5. Thōnbàn Hlā Nat. | 24. Māndalē Bōdaw Nat. |
| 6. Taung-ngū Shin Mingaung Nat. | 25. Shwēbyin Naungdaw Nat. |
| 7. Mintarā Nat. | 26. Shwēbyin Nyidaw Nat. |
| 8. Thāndawgān Nat. | 27. Mīnthā Maung Shin Nat. |
| 9. Shwē Nawratā Nat. | 28. Tībyūsaung Nat. |
| 10. Aungzwāmāgyī Nat. | 29. Mēdaw Tībyūsaung Nat. |
| 11. Ngāzīshin Nat. | 30. Bayinmā Mingaung Nat. |
| 12. Aungbinlē Sinbyūshin Nat. | 31. Mīn Sithū Nat. |
| 13. Taungmāgyī Nat. | 32. Mīn Kyawzwā Nat. |
| 14. Myauk Minshin Nat. | 33. Myaukpet Shinmā Nat. |
| 15. Shindaw Nat. | 34. Anauk Mibayā Nat. |
| 16. Nyaung-gyin Nat. | 35. Shingōn Nat. |
| 17. Tabin Shwēdī Nat. | 36. Shingwā Nat. |
| 18. Mīnyē Aungdīn Nat. | 37. Shīn Nēmī Nat. ³ |
| 19. Shwē Sithīn Nat. | |

¹ *i. e.*, Buddha.

² *i. e.*, the Eshēmin. This prince was the son of King Bōdawphayā (1781—1819) and never succeeded his father, but both his own sons, Bājīdaw (1819—1837) and Thārāwadi (1837—1843), reigned — *ante*, Vol. XXI. p. 289.

³ This list is exactly the same as to the order of the names as the list put forward by me in the works above quoted and almost identical as to the form of the names. These facts are of interest, as the correctness of my names and allocation has been disputed, and they are in strong confirmation of the other proofs of the accuracy of my list that I have already produced.

1. Thagyâ Nat.*

Thagyâ Nat is the Thagyâ [Ruler] of the Tâwadênthâ Heaven. In the festival of this Nat the medium wears a *pasô* [loin cloth] fringed with a border of foreign manufacture, a jacket with broad sleeves, and a white shawl round the neck. He holds a conch-shell in the left hand, and *thabyê* twigs in the right. Holding the twigs, put together in the form of a *yak*-fan, and pacing gently and gracefully, he chaunts an ode, in which he admonishes all his worshippers to shun evil and do only good, threatening evil-doers with punishment and promising rewards to the righteous.

2. Mahâgiri Nat.

Mahâgiri Nat is the spirit of Nga Tindê, son of Nga Tindaw, a blacksmith of Tagaung. Being apprehensive of his strength and valour, the king of Tagaung tried to arrest him. He baffled such attempts by hiding himself in the woods. The king resorted to a stratagem, and made his sister, Swêmi, a queen, with the title of Thîrichandâ, and made her inveigle her brother to the palace. He was then captured, tied to a *sagâ* tree in front of the palace and burnt alive with the aid of bellows.

In the festival to this Nat the medium wears a *pasô* and a jacket, both fringed with a border of foreign manufacture, and a reddish brown gilt hat. He holds a fan in his right hand and *thabyê* twigs and a sword in his left. He fans himself three times and chaunts an ode, in which he bewails his own fate and the treachery of the king. After this he throws down the fan and the sword on the ground and dances.

3. Hnamâdaw Taung-gyishin Nat.

She was the daughter of Nga Tindaw of Tagaung. When her brother was being burnt alive, she asked the king's permission to pay her last respects to her brother. She then went to where he was, and, under the pretence of paying her respects, jumped into the fire and thus met her death. The attendants only just succeeded in saving her head, over which were afterwards performed the rites of cremation. After their death, both brother and sister became Nats on the *sagâ* tree. They did much harm to the people by afflicting them with ailments and disease, and eventually the evil became so intolerable that the tree itself was uprooted and thrown into the Irrawaddy. It drifted down and was stranded on the shore of Pagân, near the Thâppâyankâ Gate, during the reign of King Thinlègyaung. They then related their story to the king in a dream, and he made their images and placed them in a Nat shrine on the top of Mount Pôpâ.

In this festival, the medium wears a skirt fringed with a border of foreign manufacture, a long jacket, and a shawl embroidered with gold and silver. The shawl is worn over the head. She holds a cup of betel-leaves in the left hand and a water-jug with a lid in the right hand. She lays down the jug after raising it three times, and then, holding *thabyê* twigs in both hands, she dances and chaunts an ode, in which she recounts her old happy days and bewails her fate and that of her brother, and the treachery of the king.

4. Shwê Nabê Nat.

Shwê Nabê Nat was, according to the usual story, a resident of Mindôn. She was married to a sea-serpent and gave birth to two sons, Taungmàgyi and Myaukmin Sinbyûshin. Being deserted by the sea-serpent she died of a broken-heart.

According to another story, she was the relative of a certain *nagâ* or sea-serpent. On a visit to her relative at Namântâ Settawyâ, she brought her three daughters Shwêchû,

* I avoid explanations of the text, as they will be found in detail in the works already referred to.

Pànbyû, and Pattâmâyâ with her. Leaving them at Namântâ on the Mân River, she continued her journey up the River Irrawaddy, when she met Nga Tindè of Tagaung, who was then a refugee in the forests. She fell in love with him and became the mother of Taungmàgyi and Myaukmin Sinbyûshin. After a while Nga Tindè was put to death by the king of Tagaung, and became a Nat under the name of Mahâgiri. She survived her husband, but after laying two eggs on Malè Hill, she died. She then became a Nat and returned to Sagû Mindôn.

Yet another tradition says that she went up the Bôntaungbôn-nyâ River after leaving her three daughters at Namântâ, and, coming across a woodman on the way, they became man and wife. She laid two eggs, which she gave to her husband, when he took leave of her to return to his parents. The man floated the two eggs down the stream. After the departure of her husband, she died of a broken-heart and became a Nat.

In the festival to this Nat the medium wears a skirt fringed with a border of foreign manufacture and a long jacket with a shawl of parti-coloured design. Her hair is loosened and divided, a portion falling on her back, and another passing through the holes bored in her ears. She chaunts an ode and then dances with *thabyé* twigs in her hands. In the ode she recounts the events of her past life and bewails her death and the condition in which she is, and expresses regret at the faithlessness of her husband.

5. Thônban Hlâ Nat.

Thônban Hlâ Nat was the youngest sister of Nga Tindè. She was a native of Tagaung also. When her brother and elder sister met with tribulation, she fled to Arakan, where she was received and adopted as a daughter by the king of Arakan, who presented her afterwards to Thamaïdaw, King of Ôkkalâbâ. She became a queen of Thamaïdaw and gave birth to Shinnèmi. On her way to Tagaung to see her relatives, she died suddenly in Tabèdaukyit village, west of Ava. Her daughter Shinnèmi also died of grief at the same place. They became Nats and haunted the Pôpâ Hill, together with their relatives.

Another legend says that she was a native of Kazunnain in Hânthâwadi. Her beauty is said to change three times a day, hence her name Thônban Hlâ. On account of her surpassing beauty she was presented to King Duttabaung of Thayêkhetayâ [Prome]. Out of envy the senior queens bribed the attendants sent by the king to receive the new bride, and instructed them to give him a false account of her by saying that her person was not graceful, and was of large proportions. Accordingly, the attendants suggested to the king, that if the new queen was to be conducted into the palace, the doors of the palace and the gates of the city would have to be reconstructed and widened considerably. Thereupon the king ordered her to remain outside the city. A hut was built for her residence under a tamarind tree on the east of the city. She earned her living by weaving, and having accumulated a fair sum of money she erected a pagoda. But being thus neglected, she died of despair afterwards. The pagoda is known as the Kôgyilôk Pagoda, the tamarind tree as the Lingômàgyi Tree, and the loom, which has turned into stone, as Thônban Hlâ's Loom, and are still [1820] existing in Thayêkhetayâ. In Hânthâwadi, however, there is no village called Kazunnain. The real name is Tâdundât, which, by corruption, was turned to Kazunnain. In the Revenue accounts of Hânthâwadi, it is called [1820] by the name of Tâdundât, which, interpreted into Burmese, means Tâdângê [small bridge].

In the festival to this Nat the medium dances with a *mâtâlâbî* skirt and a *pânnun* shawl. She then makes a change in her dress, wearing a skirt fringed with a border of Western manufacture and a spotted shawl embroidered with gold and silver. She afterwards makes a third change in her dress, wearing a scarlet silk skirt of the zigzag pattern, embroidered with gold and silver. After having danced three times with the three changes of dress, a dish of cooked rice is first offered, followed successively by dishes of plantains, custard-apples, guavas, &c. The musicians must first play

a Talaing air twice and then a Burmese air. After dancing three times she chaunts an ode, in which she recounts her own story, and expresses sorrow at the death of her brother and elder sister and at her own fate.

6. Taung-ngû-Shin Mingaung Nat.

He was the son of Minyèthingâthû of Taung-ngû [Tonghoo] by a lesser queen, who was a native of Northern Kadû. He succeeded his father in the kingdom of Taung-ngû, which he ruled under the title of Kôthàn Thaken Bayin Mingaung. When taken ill from a disorder of the stomach he removed his residence temporarily to the Paunglaung River. There the smell of onions was so strong that he was compelled to return to the city, on reaching the walls of which he died. In making offerings of food to this Nat, onions must be eschewed.

In the festival to this Nat the medium wears a *pasô*, fringed with a border of foreign manufacture, a jacket with broad sleeves, and a gilt hat coloured white and brown with either a white or gold fillet. In his left hand he holds a sword by the handle, with the blade away from him, and in his right hand a fan. He first chaunts an ode, in which he narrates his own story, and then walks about.

7. Mintarâgyi Nat.

Mintarâgyi Nat, known as Sinbyûshin Mintarâ, was the elder brother of King Mingaung I. of Ava. He is said to have died of fever.

In the festival to this Nat the medium wears the same dress as that of the Taung-ngû-Shin Mingaung Nat. He chaunts an ode, narrating the story of his own life.

8. Thândawgàn Nat.

Thândawgàn Nat was a Secretary, by name Yèbyâ, of Taung-ngû Bayin Mingaung. He died of malarial fever at Myêdû, whither he was sent to repair the village, while collecting flowers in a jungle for the king in compliance with his master's wishes.

Another legend says that he died of snake-bite while collecting jasmine flowers at night from a jasmine tree in the courtyard, in compliance with the orders of the king, with whom he was holding a conversation.

In the festival to this Nat the medium wears the same dress as that of the Mintarâ Nat. Holding a sword and a fan in his hands, he chaunts an ode in which he recounts his own story, bewailing the fate he met with, while still a faithful servant of the king, and enjoying the pleasures and honours bestowed upon him. The music must play a Talaing tune.

9. Shwê Nawratâ Nat.

He was the son of Mahâthibâthû and grandson of King Mingaung II. of Ava. During the reign of his paternal uncle Shwê Nangyawshin, his servant Nga Thauk-kyâ rose in rebellion. In consequence he was captured by the king, while living with his mother, and afterwards thrown into a river. The story is also mentioned in the Burmese histories.

In the festival to this Nat the medium wears a red *pasô*, a red jacket, and a gold embroidered turban, with a white shawl thrown round the neck. He holds a fan in the right hand and chaunts an ode. He then takes out a turban, or a piece of clean cloth, and, twisting it into the form of a cradle, rocks to and fro three times. Lastly, he makes gestures as if playing *gôn-nyin* [polo]. In the ode he traces his descent from the powerful kings and recounts the happy days of his life.

10. Aungzwāmagyi Nat.

He was the minister of Prince Narapatīsthū, brother of King Minyineyāthengā. Wēlūwadi was the wife of Prince Neyābadīsthū. Her beauty had so fascinated the king that he became enamoured of her, and determined to make her his wife. In order to attain his object he gave out that a rebellion had broken out at Ngasaungchān, and sent his brother, Neyābadīsthū, to quell it. During the absence of the husband he took Wēlūwadi to wife and made her his queen by force. Neyābadīsthū divined the evil design of the king and left his faithful groom, Nga Pyī, to watch the trend of affairs during his absence. The pony, Thūdawtī, was left for the groom to ride to his master. Nga Pyī was, however, delayed on the road, and was executed for tarrying on the way. Aungzwā, a confidential servant of Neyābadīsthū, was then sent to encompass the ruin of the king, the reward being a queen from the harem. Aungzwā succeeded, but was subsequently executed for reproaching Neyābadīsthū for failure to keep his promise. Aungzwā then became a Nat.

In the festival to this Nat the medium wears a *pasô*, fringed with a border of foreign manufacture, a jacket with broad sleeves and a gilt hat coloured red and white. On his left shoulder he carries a sword with *thabyé* twigs in the form of a scroll on it, and in the right hand he bears a fan. He chaunts an ode and, putting down the sword and the fan, he dances. In the ode he narrates his own story and bewails his fate, exhorting other servants of princes to refrain from showing disrespect to their masters.

11. Ngāzishin Nat.

He was Kyawzwā, the governor of Pinlè, and son of Thihāthū, the founder of Pinlè. He obtained five white elephants from Pinlè and inherited the kingdom from his brother Uzanā, who abdicated the throne. He died of illness after a reign of nine years and became a Nat.

In the festival to this Nat the medium wears a court-dress, holding a fan covered with one end of his *pasô* in the left, and twigs of *thabyé* in the right hand. As he recites an ode, in which he narrates his own story, he assumes the gestures of one riding on horse-back.

12. Aungbinlè Sinbyūshin Nat.

He was the son of King Mingaung I. of Ava, and brother of King Kyawzwā, who died at Dallā. After the death of his father he reigned as King of Ava. While riding an elephant and superintending the ploughing of a plot of land, south of the Aungbinlè Lake, he was treacherously assassinated by the Sawbwā of Onbaung. He became a Nat under the name of Aungbinlè Sinbyūshin.

In the festival to this Nat the medium is dressed in high court-dress holding a gold elephant goad in the left hand, and a lasso, made of his white *pasô*, together with *thabyé* twigs, is held in the right hand. He chaunts an ode, recounting his own life, tracing his descent from a powerful line of kings, and promising to all cultivators his supernatural assistance in securing them rich harvests; and after exhorting them to strengthen the embankment of the lake, he holds the twigs of *thabyé* in his right hand, and mimics the sowing of seed in a field.

13. Taungmāgyi and Myauk Minsinbyū Nats.

They were the sons of a sea-serpent and Shwê Nabê, a native of Mindôn. According to one legend they were the sons of Nga Tindê, afterwards Mahāgiri Nat, by the sea-serpent Shwê Nabê. They were born from eggs in the Malè woods after their parents had lived for some time as man and wife. After the death of their parents, these two eggs were picked up by a Rishi, dwelling near the Malè River. From these two eggs were hatched the two brothers, known by the names of Shin Byū and Shin Nyô. On their death they were deified on the upper reaches of the river, each being represented with six hands.

Another legend says that they were the sons of a woodman, by the sea-serpent Shwé Nabé. She laid two eggs and they were given to a hunter, who, being afraid to take them home to his relatives, drifted them down the Bôntaungbôn-nyâ River. They were stranded on a slab of stone, on which they were hatched, producing two children. They are said to have been suckled by a deer, which they followed as their mother. In the meantime it was declared in Thayêkhetayâ, during the reign of King Duttabaung, by royal astrologers that two powerful men would appear in that country. On enquiry they were discovered and directed to attend on King Duttabaung. Acquainted with their valour, the king became suspicious of their loyalty, so he ordered a boxing match between them in front of the palace, making them wear *pasôs*, each worth one *lâkh* of pieces of silver. The two brothers fought so fiercely and violently that they both died of exhaustion, the elder dying after the younger. When they became Nats, the younger, Shin Nyô, became the elder of the two under the name of Taungmàgyi Nat; the elder, Shin Byû, becoming the younger Nat under the name of Myaukmin Shin Byû. While in the service of the king, Shin Nyô's duty was to collect revenue from the northern parts of the kingdom, inhabited by the Shans and Chinese, and he was called the Myaukmàgyi. In like manner, and for performing similar duties, Shin Byû came to be known as Taungmàgyi. They are also known to the east of Prome as Kûdawshin, and are represented with six hands each.

In holding a festival in honour of Taungmàgyi the medium wears a *pasô*, fringed with a border of foreign manufacture, a close-fitting military jacket, ear ornaments, and a red turban, and a red hat. He holds a sword in the right hand and a bunch of *thabyé* twigs in the left hand. He mimics the sharpening of his sword and, after cutting the *thabyé* twigs with it, he places it in his belt and chaunts an ode, in which he recounts the events of his life, dwelling on his accomplishments and feats, the cruelty of his mother, and the kindness of the Rishi who suckled him and his brother with milk from his fingers, and bewailing the state he has attained.

14. Myauk Minsinbyushin Nat.

For an account of this Nat, see that of the preceding Nat.

In the festival to this Nat the medium wears a *pasô*, fringed with a border of foreign manufacture, a close-fitting military jacket, a black turban, ear ornaments, and black trousers. He holds a sword with both hands and chaunts an ode, in which he claims descent from Nga Tindaw, his grandfather, Mahâgiri, his father, and Ma Swêmî, his aunt, and recounts the feats he performed while in the service of the king. After this he mimics the rowing of a boat and then dances freely and wildly as a Shan.

15. Shindaw Nat.

He was a novice, admitted into the order of monks by the King of Ava and entrusted to the care of the high priest of Kyauktalôn Hngetpyittaung. He died of snake-bite and became a Nat.

In the festival to this Nat the medium wears a yellow-dyed robe and dances with a fan in the right hand. In the ode he recounts his own life, extolling his accomplishments and bewailing his own fate.

16. Nyaung-gyin Nat.

He was one of the descendants of King Manuhâ of Thatôn. He died of leprosy in Pagân during the reign of King Nawratâ and became a Nat.

In the festival to this Nat the medium is dressed like that of Myauk Minsinbyu. He chaunts an ode and then dances with his fingers closed, to indicate that his hands are leprosy. In the ode he claims descent from King Manuhâ of Thatôn and recounts his own story. He bewails

his fate as a man and Nat and the loathsome disease with which he is afflicted. As a leper he abstains from all flesh that tends to aggravate his condition, and in making offerings to him all flesh has to be eschewed. Even as a Nat his abode is in the hearth. Anyone possessed by him itches all over the body. He is propitiated by offerings of rice-cakes placed on the hearth. In Burma he is as familiar as Mahâgîrî and others.

17. Tabin Shwêdi Nat.

He was the son of King Kyinyô, the founder of Taung-ngû [Tonghoo]. While he was reigning in Hanthâwadi, he was advised by Thamain Sawdut to remove his capital, in order to escape from misfortune. He removed to a temporary residence, where he was treacherously murdered by one of his guards, the brother of Thamain Sawdut.

In the festival to this Nat the medium wears a *pasô*, fringed with a border of foreign manufacture, a gold embroidered turban, and a gold embroidered scari and a white shawl round the neck. He also wears a jacket and a gilt purple hat. Holding an unsheathed sword in the right hand, he chaunts an ode, in which he recounts his own life. Lastly he thrusts the point of his sword into two bunches of plantain and lays them down, after lifting them up in the air.

18. Minyè Aungdin Nat.

He was the son of King Anaukpet Thalun Mindayâ and son-in-law of King Thalun Mindayâ. He died of excessive drinking and became a Nat.

In the festival to this Nat the medium is dressed in the same way as that of Tabin Shwêdi. He walks with a sword covered with the *pasô* in one hand and chaunts an ode, in which he bewails his own fate and exhorts others not to follow his example. After this he dances while playing on a harp.

19. Shwê Thaté [Sitthin] Nat.

He was the son of Sawmun of Pagân. He was sent by his father to suppress the rising of the Shans at Kyaingthin. On reaching Hlaingdet he proceeded no further, but amused himself with cock-fighting. He was in consequence punished by his father for disobeying his orders by having his legs buried in the earth. He died of grief soon after in that position and became a Nat.

In the festival to this Nat the medium wears a scarlet *pasô*, one end of which is thrown round his neck, a scarlet jacket, a gold embroidered turban and a gilt purple hat, coloured red on the top. He takes off his turban and, laying it down on the ground, he bows down three times and chaunts an ode, in which he bewails the cruel fate he met with at his father's hands for disobedience of orders.

20. Mòdaw Shwêsagâ Nat.

She was the queen of Sawmun of Pagân and mother of the governor of Hlaingdet. She died of grief at the terrible fate of her son and became a Nat at Hlaingdet along with her son.

In the festival to this Nat the medium wears a skirt, fringed with a border of foreign manufacture, a long jacket (court-dress), a white shawl and a white scarf on her head. Walking with a rosary in her hand, she chaunts an ode, in which she narrates the story of her own life.

21. Maung Pô Tû Nat.

He was a native of Pinyâ. By profession he was a trader in tea. On his return from Thonzê, Mômêk, Thibaw, Taunghaing and other places, with which he was trading during the reign of King Mingaung I., he was killed by a tiger at the foot of a hill near Ôngyaw and Lekkaung villages.

On becoming a Nat, he became friends with Shwêsittñi Nat, the Prince of Hlaingdet. They lived together and are generally known as Min Hnabá Nats [the two princes]. His wife Mí Hnin Ê, a Shan, lived at Taungbaing.

In the festival to this Nat the medium wears a scarlet *pasó*, with one end thrown round his neck, a scarlet jacket, and a scarlet turban. On his left shoulder he carries a sword with a piece of cloth, in the form of a bundle, suspended from it. He holds twigs of *thabyé* in the right hand and chaunts an ode, while mimicking the driving of oxen. Then he drinks water as a tiger. In the ode he recounts his own story, bewailing the cruel manner in which he met with his death. According to this story he died on account of his refusal to listen to the words of his wife, who strongly urged him not to proceed on his journey. It is said that, previous to his death, he dreamt that his top-knot tied up by his wife, and his right arm on which his wife used to rest her head, were cut off.

22. Yunbayin Nat.

He was King Byáthàn of Zimmè. When it was annexed in 920 Sakkaraj [1558 A. D.] by Sinbyúmyashin of Hantháwadi he was taken captive to Hantháwadi and kept there in honourable confinement. He died there of dysentery and became a Nat.

In the festival to this Nat the medium wears a *pasó*, fringed with a border of foreign manufacture, a jacket, a white turban, and a purple hat. Placing on the head a bundle of cocoanuts, plantains, betel-leaves and tobacco, tied in a scarf, so as to leave its corners free and raising it thrice, he chaunts an ode. He then thrice mimics a cock-fight, and, holding a sugar-cane in each hand, he strikes each with the other by turns as in fencing. Then he fills his pipe with tobacco and mimics the rowing of a boat.

23. Maung Minbyá Nat.

He was the son of the King of Ava by the daughter of a jailor at Ava. He died of excessive indulgence in liquor and opium and became a Nat.

In the festival to this Nat, the medium wears a *pasó*, fringed with a border of foreign manufacture, a white jacket, and a gold turban. Covering his head with a piece of white cloth, embroidered with silver threads, he recites an ode, in which he bewails his own fate, repents his intemperance, and exhorts youths not to indulge in the same vice, which has worked his ruin in the end. He then plays on a flute, holding it in the left hand.

24. Mándalé Bôdaw Nat.

He was the son of a Bráhmaṇ, who was a minister of King Anawratá of Pagán. By appointment of the king he was the guardian of the two Shwebyin brothers in their youth. When the two brothers were executed, he was also ordered to be executed as being their guardian, while encamping at Mándalé on their return from China. When the executioners came to arrest him, he made an attempt to escape by riding away on a stone elephant, which he had animated with life by throwing a charmed string over it. But it was too late. He was seized, was bound hand and foot, and was executed in Mándalé and become a Nat. Up till now a rock in the form of an elephant is still to be seen near Bôdaw Nat's Cave in Mándalé. His last words complained of injustice, and he is usually represented as holding up the tip of his fore-finger. As he was called Aphô [grandfather] by the two brothers he is now called the Mándalé Bôdaw.

In the festival to this Nat the medium is dressed in the same way as that of the Mahágirí Nat. Fanning himself thrice with a fan, he chaunts an ode. Then laying down the fan and the sword he dances.

25 and 26. Shwëbyin Naungdaw and Shwëbyin Nyidaw Nats.

They were the sons of an Indian runner of Thatôn in the service of Nawratâ. The chief duty of this man was to supply the king with flowers from Mount Pôpâ. On one occasion he met an ogress whom he took to wife. By her he got two sons, whom he placed under the charge of the king. They had to serve the king under the name of the Brothers Shwëbyin, when the king marched to China to demand Buddha's Tooth from the Emperor. The tooth was obtained, and on his way back, the king built a pagoda at Taungbyôn, where they had encamped. By royal mandate every man was enjoined to furnish one brick for erecting it. Presuming on the good services they had rendered to the king, they paid no heed to the Royal command and spent their time in courting a girl of Taungbyôn. When the appointed time had lapsed, they were too late to furnish the required bricks, and were executed for disobedience of orders. On their death they became Nats under the name of Two Brother Nats.

In the festival to these Nats the *medium* wears a *pasô*, fringed with a border of foreign manufacture, a jacket with broad sleeves, and a white and purple gilt head-dress. Holding sprigs of *thâbye* in the right hand he makes three paces forward and chaunts an ode. Then he changes his jacket for a short one of velvet, his *pasô* for a scarlet one, and his hat for one of felt and dances. Placing the plantains offered to him on a three-legged tray and arming himself with a sword in the right hand he mimics the hunting of rabbits and rows a boat with his sword. In the ode chaunted by the elder brother he narrates his own story, recounting the services he and his brother and their father (who was, according to the song, a *khalâsî*, sailor) had rendered to the king. In the ode chaunted by the younger brother he recounts the past good services they had rendered to the king, mentioning the heroic exploit they performed in the palace of the Emperor of China, whither they marched to get Buddha's Tooth. He dwells at some length on the meanness of the king in not making suitable offerings to them. After their death they revealed themselves to the king on his return on a raft by stopping the progress of it. At their request the king granted them Taungbyôn and the surrounding suburbs as their home.

27. Minthâ Maung Shin Nat.

He was the son of King Minyîzaw of Pagân, who founded Kyaukthànbat and Pâtet. While a novice in a monastery, he died of a fall from a swing and became a Nat.

In the festival to this Nat the *medium* is dressed in yellow robes as a priest. He chaunts an ode first, in which he narrates his own story, and then dances, playing on a harp in his hand.

28. Tîbyûsaung Nat.

He was the father of Nawratâ of Pagân, and was deposed by his step-sons Kyîzo and Sôkkadê, and compelled to become a Buddhist priest. When his son Nawratâ had wrested the crown from his half-brother Sôkkadê, the dignity and rank of a king was conferred on the old priest, who continued to reside in his monastery, surrounded by his harem. On his death, he was deified as a Nat under the name of Tîbyûsaung Nat.

In one legend it is said that he resided in a monastery, south of Parainthâ village.

In the festival to this Nat the *medium* is dressed in yellow robes as a priest. He chaunts an ode, in which he says he taught poetry in his monastery to all learners. Then holding a fan in the right hand and an alms-bowl in the left, he walks as if he were receiving alms.

29. Tîbyûsaung Mêdaw Nat.

She was apparently the queen of King Tânnat [the foregoing Nat], though the legends are silent on this point.

In the festival of this Nat the **medium** wears a skirt, fringed with a border of foreign manufacture, a long court-dress, a white shawl, and a scarf embroidered with gold on the head. Holding a rosary she chaunts an ode. Then holding a fan in the right hand, she walks to and fro.

30. Bayinmā Shinmingaung Nat.

He was known as King Kyizô, son of King Kyaungbyû. While chasing a deer in the Nyuttan woods of Chindwin, he was accidentally shot with an arrow by a hunter. He died and became a Nat.

In holding a vessel in his honour, the **medium** is armed with a bow and arrows, with which he takes aim in all directions. He is dressed in the same way as the medium of the Taung-ngû Mingaung Nat. Aiming with his bow in all directions, he chaunts an ode and dances. In the ode he says that he was killed with an arrow shot from his own bow, which broke. He exhorts other hunters to examine their bows before using them, lest they should meet with a similar fate.

31. Min Sithû Nat.

He was King Alaungsithû, the builder of the Shwégúgyi Pagoda in Pagán. He is also said to have been Sithû, Prince of Kùkhàn, and elder brother of King Kyawzwâ.

In the festival to this Nat the **medium** is dressed in the same way as in that of the Taung-ngû Mingaung Nat. Holding up both his hands as if in the act of worshipping, he holds a fan and a sword at the inner bend of the elbow. Then bowing three times he dances and chaunts an ode, in which he calls himself Alaungsithû and speaks of his voyage in search of Mount Meru. He adds that there were great portents at his birth, which foretold the greatness of his power.

32. Min Kyawzwâ Nat.

King Thênzi of Pagán had three sons: Sithû and Kyawzwâ by the Northern Queen, and Shwêlaung by the Southern Queen. In preference to the first two sons, he desired the succession to devolve on the third, and banished the elder princes to Taungyô Lèma. As their strength and valour became more and more bruited abroad, he ordered them to change their residence. They went to Taung-ngû [Tonghoo], whence they returned after fighting the Karens. On reaching Kùkhàn, which they founded, they constructed a canal. As a proof of their work, there are two villages which bear the names of Myanngdûbaw and Myaungdû-ywâ. Suspecting his brother's loyalty Sithû put Kyawzwâ to death on the pretext of having failed to conduct the flow of water in the canal. Kyawzwâ then became a Nat, and, in revenge, possessed and killed his brother Sithû, who also became a Nat.

It is also said that Minyè Kyawzwâ, the son of King Mingaung of Ava, and governor of Pakhân, also became a Nat in Pakhân, when he was killed at Dallû. In support of this belief in Pakhân, there are still shown a monastery founded by him, and a temple dedicated to him.

Besides, in the month of Nayôn (June) every year, in honour of the Nat lamps are lighted and cock-fighting is held in the public streets.

Another legend says that Kyawzwâ was the youngest brother of the four ministers of King Alaungsithû, who gave him in marriage to one Bômè, a girl of Pôpâ, the daughter of a toddy-drawer. While living with Bômè at Pôpâ, he died of excessive drinking. He then became a Nat. He himself was a native of Kuni village, east of Pakhân.

In the festival to this Nat the **medium** is dressed in a scarlet *pasô*, with one end round the neck, and a scarlet turban. He then mimics a cock-fight, amuses himself with fireworks, and slaps his arms as Burmese boxers do. He chaunts an ode, in which he confirms the last legend about himself.

He is said to be able to cure all affections of the stomach, and is generally propitiated with liquor, for which he has a decided preference.

33. Myaukpet Shinmā Nat.

She was wet-nurse to Mintarā Shwēdi and native of Northern Kadū village. She became the second wife of Minyè Thengāthū. On her return from her parents she was delivered of a son, to the west of Sagaing. She lived in a large shed built for her, but she soon died of the effects of child-birth. The child was safely taken to Taung-ngū and delivered into the hands of his father Minyè Thengā. When Tabin Shwēdi abdicated the throne, Kyawdin Nawratā, the son of Minyè Thengāthū, became king and reigned in Hanthāwadi. His step-brother, the son of Myaukpet Shinmā, was then made governor of Taung-ngū under the name of Mingaung. Thus the Nat was the mother of Mingaung of Taung-ngū. In memory of the shed in which she died in child-birth, the place on the west of Sagaing is still called by the name of Taigyīngā-ywā.

In the festival to this Nat the medium wears a black jacket, with a black girdle and a shawl. She is also dressed as the medium of the Shwē Sagā Nat, with the addition of a necklace. She chaunts an ode, and, holding twigs of *thabyé* in both hands, she dances. After this she mimics the sowing of the twigs as if she were sowing a field. She is supposed to cause all feminine diseases.

34. Anauk Mibya Nat.

She was the Northern Queen of King Mingaunggyi, the son of King Mingyīzwā. During a pleasure trip to a cotton field, West of Ava, with her maids, she met Min Kyawzwā coming on horseback. On reaching the palace on her return she died and became a Nat.

In the festival to this Nat the medium is dressed in the same way as that of the Shwe Sagā Nat, but without a rosary. She chaunts an ode and mimics the picking of cotton pods, dresses and spins cotton, weaving it into cloth, which she then wears. She then dances.

35. Shingôn Nat.

She was the concubine of Sinbyāshin Thihāthū, who died at Aungbinlè. She died at Ava on her return from Aungbinlè and became a Nat.

In the festival to this Nat the medium is dressed as that of the Anauk Mibya Nat. Holding a fan in the right hand she bends herself, and, walking in this attitude, chaunts an ode.

36. Shingwā Nat.

She was the sister of Māndalē Bôdaw. She was killed during the reign of Nawratā of Pagān along with her brother.

In the festival to this Nat the medium is dressed as that of the Shingôn Nat. She holds a fan with both hands, and, walking on her knees, chaunts an ode.

37. Shinnèmi Nat.

She was the daughter of Thônban Hli, Queen of Okkalābā. She died at Tabaidaukyit, after her mother, while travelling to Upper Burma, and became a Nat.

In the festival to this Nat the medium wears a gold embroidered skirt and a shawl. Placing a bunch of *Thàngēsà* plantains on her head, she chaunts an ode and dances. In the ode she is represented as a child, as she died at the age of two. She is credited with having a special predilection for playthings, toys, dolls, and cakes. If she is not provided with these, she will cause the children of her votaries to cry in their cradles without any cause.

TIRUMANGAI ALVAR AND HIS DATE.

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PARADOXICAL as it may seem, it is nevertheless the fact that, although a great deal has been written concerning the **Vaishnava Saints** and devotees, their history has yet to be written. There has, unfortunately, been too great a tendency in the writers, great and small, to refer them to periods, more as it suited their preconceived notions as to the recent origin of Vaishnavism in general, than on any dispassionate examination of such evidence, imperfect in its nature of course, as is available. It would not be going over quite a beaten track to bring together here such **historical information** as has been brought to light, setting aside the extreme Saiva arguments of Tirumalaikkoḷundu Pillai and his school on the one side and the ardent Vaishnava view of A. Govinda Charlu and his school on the other. This is not because I do not appreciate their learning, but because the one school would deem nothing impossible of belief, while the other would see nothing that could not be made to lend itself to giving the most ancient of these saints a date somewhere about the end of the first millennium after Christ. Gopinatha Rao belongs to a different school, and in his recent ambitious attempt (in the *Madras Review* for 1905) at a **history of Vaishnavism** in South India, he has come to certain conclusions, which would certainly have commanded assent but for a too transparent tendency to establish certain conclusions.

Without pretending to say the last word on the subject, I shall merely put forward **certain facts and arguments** I have been able to gather in my studies and the notes that I have made from the writings of some of my friends, who have been pursuing similar research, and leave it to my readers to draw their own conclusions, while not depriving myself of the pleasure of making such inferences as appear to me warranted. I may at the outset acknowledge my obligations to my friend, Paṇḍit Raghavaiyengar, Assistant Editor of the *Sen Tamil*, who has with remarkable courtesy placed some of his notes at my disposal, and has been of great help to me in looking up references, &c., to literature.

The **Vaishnavas**, like their *confères* of other sects, trace their hierarchy of *gurus* (preceptors in religion) from God himself. Putting the translunary part on one side and coming down to *terra firma*, their list consists of names divided into **two broad classes**, entitled, in Vaishnava parlance, the **Ālvārs** and **Āchāryas**. There are twelve among the former and a large number among the latter, which is being added to by each separate sect or unit at the decease of the existing *guru* for the time being. Without going into the details of the hagiology of these saints and preceptors, we are enabled to collect the **Ālvārs**, from the traditional accounts alone, into **three groups** — the ancient, the middle, and the last.

The list of the Twelve Ālvārs, with their traditional dates of birth, is as follows : —

'Ancient.	{	Poygai Ālvār ... ..	...	...	...	...	...	B. C. 4203
		Bhūtattār ... ..	...	...	...	...	...	" 4203
		Pēy Ālvār ... ..	...	...	...	...	...	" 4203
		Tirumālīsai Ālvār ... ..	...	...	...	...	...	" 4203
Middle.	{	Namm Ālvār ... ..	...	...	...	...	...	B. C. 3102
		Madhurakavi ... ..	...	...	...	...	...	" 3102
		Kulaśēkhara ... ..	...	...	...	...	...	" 3075
		Periy Ālvār ... ..	...	...	...	...	...	" 3056
		Andāl ... ..	...	...	...	...	...	" 3005
Last ...	{	Tondaradippodi ... ..	...	...	...	...	...	B. C. 2814
		Tiruppāṇ Ālvār ... ..	...	...	...	...	...	" 2760
		Tirumangai Ālvār ... ..	...	...	...	...	...	" 2706

Disregarding these apparently definite dates, in which, however, most Tamil works, particularly those of a religious character, are peculiarly weak, it is still possible to regard this traditional order as fairly in chronological sequence. Even the Vaishṇava hagiologists have very little to say about the first group. Their information about the second is meagre, while of the third they have something to say that might be historical. The name at the head of the paper is the very last, and there are certain facts concerning him, which cannot lightly be passed over by any one who would try to examine the chronology of the Ālvārs.

Tirumangai Ālvār is the author of the largest number (1,361 stanzas) of the 4,000 verses of the Vaishṇava *Prabhandam*, Namm Ālvār coming next with a number almost as great. He belonged to the Kaḷḷar Caste and was born at Kurugūr in Āli Naḍu in the Shiyāli taluka of the Tanjore District. There he pursued, when he grew up to man's estate, the profession of his father, which was of a duplex character, — the government of a small district under the reigning Choḷa and playing the knight of the highway, in both of which capacity he appears to have achieved great distinction. The critical stage of his life was reached when he fell in love with the foundling daughter of a Vaishṇava physician, who would not marry him unless he reformed and became a Vaishṇava. He went to Tirunaraiyūr, near Kumbhakōnam; and there received the sacrament. He was not yet to gain the object of his desire, as the young lady insisted upon his feeding 1,008 Vaishṇavas a day for a whole year. This he could do only by plundering wayfarers, which he did, consoling himself with the idea that he was doing it in the name of God. A second transformation was yet in store for him. One night he waylaid a Brāhmaṇ bridal party, and was probably stricken with remorse for the very enormity of this deed. He there received from the Brāhmaṇ, who was no other than God himself come in human shape to fulfil his ends on earth, that mysterious 'mantrā' the name Nārāyaṇa. On being thus blessed, he broke out into verse and his first 'decad' of verse makes this confession. Thereafter he began visiting all the shrines sacred to Viṣṇu, and at last settled in Srīrangam, to spend the rest of his days in the service of God, and to rebuild some parts and remodel others of the great shrine, the funds for which he had to find by demolishing the great Buddhist shrine at Negapatam. Having done this to his satisfaction and provided for the recital of Namm Ālvār's *Tiruvaymoli* annually at Srīrangam he passed away. This, without any of the embellishments of the hagiologists, is the life-story of the man but not of the saint, for which the curious might read A. Govinda Charlu's *Holy Lives of the Ālvārs*.

Let us now proceed to examine what historical reliance can be placed upon this story. The materials for the history of these sainted personages are entirely traditional and we can attach to the details only as much value as can safely be attached to mere traditions. The general tenor of the life may be correct, while we ought not to insist on details with too much certainty. Even in this modified sense the story does not enlighten us as to the age of the Ālvār and his actual doings. But there are the monuments of the labours of Tirumangaimannan, viz., his works in the *Prabhandam* and the buildings he undertook in the temple at Srīrangam. It is certainly very unfortunate that tradition has not preserved the Choḷa ruler whose vassal the Ālvār was. This omission is significant of the fact that he was not contemporaneous with any great Choḷa ruler, although even these latter are never named specifically enough under similar circumstances.

That he was the latest of the saints is amply borne out by the fact that he celebrates most, if not all, of the now well-known temples to Viṣṇu in India, while others celebrate only a few. The destruction of the rich Buddhist sanctuary at Negapatam and the frequent references he makes to the Buddhists themselves in his works would refer us to times anterior to the centuries of Choḷa Ascendancy, which is again indirectly borne out by the robber chieftain having been successful in his defiance of his Choḷa suzerain. That Negapatam was the headquarters of a Buddhist sect is borne out by the references to the place in such Tamil Classics as the *Perumbāṇḍaruppadaḱai* and so on, and the fact is attested even to-day by a place not far off being known as Buddankōṭṭam, although

it is now a Brāhmaṇa village. These facts, in conjunction with references to the Pallavas in the *Periyatirumoli*, would refer the Ālvār to the age of the Pallava Ascendency previous to the rise of that Chōḷa Power which wielded imperial sway over South India from the tenth to the fourteenth century after Christ.

The Pallava Ascendency was coeval with that of the early Western Chāḷukya period and vanished not long after the rise of the Rashtrakūṭas, who overthrew their enemies, the Western Chāḷukyas. Before adducing positive evidence that tends towards this conclusion, we have to examine critically the opinions offered by others as to the age of the Ālvār. Bishop Caldwell and those that followed him could be excused if they held that these were disciples of Ramanuja, as now-a-days Gopinatha Rao is willing to believe that Tirumangai Ālvār and other later Ālvārs were contemporaries, if not actually disciples, of Ālavandār, Ramanuja's great-grandfather. In support of this view he quotes a stanza from a work called *Koiloḷuhu*, which is a history of the Srirangam Temple. In the stanza a street, called after Tirumangai Ālvār, comes after a street called after a Rājamāhēndra. This latter is identified with the son and successor of the Rājēndra who fought the battle of Koppam in 1052 A. D. Hence he infers that Tirumangai Ālvār must have lived in the latter half of the 11th century.¹

That Rāmanūja had read and had derived much wisdom from the works of this last of the Ālvārs is in evidence, so as to satisfy the most fastidious student of history, in the *centum* known as the *Rāmanujanūṛṇṇandhādhi*, a work composed during the lifetime of Rāmanūja by a convert and pupil of his own disciple Kūṛatt Ālvār. This connection between Amudan, the author of the *centum*, and Kūṛatt Ālvār is borne out by stanza 7 of the *centum* and the old *Guruparamparai* of Piṭṭalagya Jiyar, stanzas 8—21. The former acknowledges Rāmanūja's indebtedness to all the twelve Ālvārs and the two early Āchāryās, Nādhāmuni and his grandson Ālavandār. This inconvenient piece of evidence has been accorded no place in the array of evidence and authorities passed in review by Gopinatha Rao.

To pass on to the positive evidence available, the Vaishnavas always regarded the Ālvārs higher in spiritual estate than the Āchāryas, not merely as such, but also as being more ancient, and they must have had some reason for making this distinction. If Tirumangai Ālvār and others of that class had been disciples of Ālavandār, why call this latter only an Āchārya and his disciples Ālvārs, the idols of the Ālvārs being placed in temples and worshipped, while those of most of the Āchāryas are not. Leaving this aside as the outcome of a most unreasonable partiality on the part of the Vaishnavas, we have other evidence to fall back upon. Inscriptions of Rājārāja II., about the middle of the 12th century, contain the unusual name *Araṭṭamukki Dāsan* — the first part of which is a special title of Tirumangai Ālvār. Next, prince Chōḷa-Kerala, about the middle of the 11th century, made provision for the recital of *Tirunednūḍāṇḍoham*,² one of the works of Tirumangai Ālvār, which would be extraordinary if he had been living at the time and working to accumulate merit and earn his title to saintliness, especially as his life was, during the greater part of it, far from saintly.

That Tirumangai Ālvār was not a disciple of Ālavandār is also made probable by a stanza in praise of his work by Tirukkōṭṭiyār Nambi, from whom Rāmanūja had to learn, which goes to show that this Ālvār's works had been regularly studied and handed down from preceptor to disciple for some time at least. Again, the conquering Chōḷa brothers, Rājādhirāja, who fell at the battle of Koppam, and his younger brother Rājēndra who succeeded him, had an elder brother by name Ālavandān. If this name had been given to him because of the Āchārya, the latter must have been anterior to him by a considerable interval, as even now the name is specially Vaishṇava.

¹ *Madras Review*, Feb. and May, 1905. — History of the Srivaishṇava Movement.

² *Epigraphist's Report* for 1900, p. 10.

This would make Âlavandâr's grandfather Nâdhamuni much prior to the age ascribed to him by Gopinatha Rao. He lays much stress upon the fact that Nâdhamuni was accustomed to going to Gangaikondâ Chôlapuram, founded by Gangaikondâ Chôla, in 1024 A. D. This is a detail which cannot be looked upon as a crucial piece of evidence, as it is possible that the hagiologists alone are responsible for it. When the earliest among them wrote the lives of their saints, they were so accustomed to Gangaikondâ Chôlapuram as the Chôla capital, that when they heard that Nâdhamuni visited the Chôla ruler, they naturally put down Gangaikondâ Chôlapuram as the Chôla capital. It certainly would not be unreasonable to ascribe Nâdhamuni to a period in the earlier half of the 10th century A. D. This is exactly the conclusion warranted by the proper understanding of the traditional account, which is that Nâdhamuni was born in A. D. 582 and that he was in what is called *Yoga Samâdhi* for 340 years. This would give the date 922 A. D. for the death of Nâdhamuni, which is not at all improbable, taking all circumstances into consideration. But why did the hagiologists then ascribe this long life or long death in life to Nâdhamuni? The explanation is not far to seek. They believed, and the Vaishnavas do believe even now, that there was an unbroken succession of these saints, and unfortunately they found a gap between Nâdhamuni and the last Âlvâr. This they bridged over this clumsy fashion.³

If the above view of the connection between the Âlvârs and the Âchâryas is correct, then we shall have to look for Tirumangai Âlvâr a two or three centuries earlier than Nâdhamuni, and this would take us to the seventh or the eighth century of the Christian era. This is certainly warranted by the frequent references to the Pallavas⁴ and by none at all to the modern Chôlas, even to the Chôla Râjamâhendra, who did so much for the Srirangam Temple. According to Gopinatha Rao, the only Chôla that is referred to by the Âlvâr, and referred to elaborately, is the ancient Chôla Kôchchengan in the decad regarding Tirunaraiyûr. This, in combination with references to the Sangam in the body of the work, brings him later than the age of either. But another decad in praise of the Paramêśvara Viṇṇagar at Kâncî gives in great detail the achievements of a Pallava ruler, whom Dr. Hultzsch considers to be identical with Paramêśvaravarman II., from the name of the shrine. This is not a necessary inference, as any other Pallava paramount sovereign might have had the title Pallava Paramêśvara, and the foundation, when contracted, might have become Paramêśvara Viṇṇagaram, *e. g.*, Vidya Vinîta Pallava Paramêśvaram. And notwithstanding the details given in the decad, it does not find support from what is known of Paramêśvaravarman II. This Pallava sovereign, whatever his name, won victories over his enemies at Maṇṇai, Nenmeli, and Karûr. At Karûr he fought against the Pândya and at Nenmeli against the Villava (Chêra), but the enemy at Maṇṇai is not specified. If these names could be identified with places where Udaya Chandra won victories for his master Nandivarman Pallavamalla or Nandipôttarâja, then the Âlvâr must have lived after Nandivarman, or, at the earliest, during his reign.

Among these victories we find mention of a defeat of the Pandyas at Maṇṇaikkudi and the taking of Kâlidurga.⁵ Maṇṇaikkudi may be the Âlvâr's Maṇṇai, and Kâlidurga the Âlvâr's "Kunrail." Karûr as such does not find mention in the inscriptions. It may be that this name refers to an incident in which Udaya Chandra played no part. Then comes Nelvêli, where Udaya Chandra won a victory; but the Âlvâr speaks of Nenmeli, and the war was between the Pallava and the Chêra (Villavan). It is probable that these separate incidents refer to different Pallava princes who worshipped Vishṇu at the Paramêśvara Viṇṇagaram shrine. Whatever be the real nature of these references, whether they refer to one Pallava Nandivarman or to several, such as Simha Vishṇu, Paramêśvaravarman and Nandivarman (in fact, all the Vaishṇava Pallavas), it is

³ If Kalhana, the professed historian of Kâśmîr, did the same with respect to early rulers of Kâśmîr in the first centuries A. D., is it wonderful that these hagiologists fell into such a trap?

⁴ See p. 486, Vol. III., *Sen Tamiḷ*, Pandit M. Raghavaiyengar's article.

⁵ Vide *S. Ind. Ins.* Vol. II. Pt. III. No. 74. Fleet, *Bombay Gazetteer*, Vol. I. Pt. II. pp. 326-327.

clear that we have to look for the date of the *Ālvār* while the Pallavas were still in power and the Cholas had not come into prominence.

There is one reference, however, which should give us a narrow enough limit for his time, and that is, in the last stanza of the decad immediately preceding that just considered in celebrating the shrine of *Ashṭabhuja-karam* in *Kāñchī*, he makes what, in his case, appears as a somewhat peculiar reference to a certain *Vairamēghan* 'bowed down to by the ruler of the people of the *Tonḍa* country, whose army (or strength) surrounded *Kāñchī*.' In all references made to rulers, he has been specifying people who had made special donations to *Vishṇu*, whether with respect to *Chidambaram*, *Triplicane* or *Tirunarayūr*. In this case alone is the reference made in a secular fashion. Besides, the language indicating the connection would warrant the inference that the reference is made to a living person. In the commentary of *Periya Āchan Pillai*, *Vairamēghan* is explained by the term *Chakravarti* (emperor). Thus it is clear that at the time referred to, there was a Pallava ruler who was under the protection of an imperial personage whose name (or rather title) was *Vairamēghan*. This again warrants the inference of the decline of the Pallava power.

Among the inscriptions so far brought out, we have not often come across the name, but the *Rashtrakūṭa Dantidurga II.* of the genealogical table of the family, in *Fleet's Kannada Dynasties*, is given this name from the *Kaḍaba Plates* published by Mr. Rice.⁶ This was the personage who overthrew the natural enemies of the Pallavas, *viz.*, the Western *Chalukyas* of *Baḍāmī*, and in their stead established the *Rashtrakūṭa* power. According to the *Ellora Inscription* referred to by Dr. Fleet,⁷ "Dantidurga completed the acquisition of sovereignty by subjugating the ruler of *Ṣandhubhūpa* (?), the lord of *Kāñchī*, the rulers of *Kalinga* and *Kōsala*, the lord of the *Srīśaila* country (*Karnūl* Country), the *Sēshas* (?), and the kings of *Mālava*, *Lāṭa* and *Taṅka* (?)." This Dantidurga was deposed by his uncle *Krishna I.*, about 755 A. D. The king of *Kāñchī* (during the period including 754 A. D., the only known date for Dantidurga *Vairamēgha*) was *Nandivarman* who ruled for fifty years from about 710 A. D.⁸ He is regarded as a usurper and is so far the last great Pallava ruler known in South Indian History. It is highly probable that when the *Chalukya* power was overthrown, the Pallavas advanced in the direction of *Karnūl*. The *Rashtrakūṭa* records, therefore, together with the statement of the *Ālvār*, would lead us to believe that Dantidurga beat back the enemy and was in occupation of *Kāñchī*, *Nandivarman* was a *Vaiṣṇava*, and *Tirumangai Ālvār's* praise of him is admissible as that of a brother-devotee, but any reference by him to an enemy would be far from complimentary. Hence, it could only have been made in the manner in which it is, under circumstances when he could not get out of an unpleasant reminiscence such as the above. An inference, therefore, seems to be warranted that the *Ālvār* flourished in this period exactly, and it would certainly be in keeping with the most cherished tradition of the *Vaiṣṇavas* that the arrangement made by the *Ālvār* for the recital of the *Tiruvoyemoli* of *Namm Ālvār* had fallen into desuetude in the days of *Nāḍhamuni* and he had to revive it at *Srīrangam* after much ado. The date of *Tirumangai Ālvār* then has to be allotted to the earlier half of the eighth century of the Christian era.

We have now to dispose of another *Vaiṣṇava* tradition which has often proved a red herring across the path of many a *Saiva* scholar of repute, and made him lose his balance of mind. It is the story that *Tirumangai Ālvār* held a successful disputation with the *Saiva* sage *Tirujñāna Sambanda*. It does not concern us here to examine whether the disputation was successful to the *Vaiṣṇava* or the *Saiva*; but our only business is to examine whether the two could have been contemporaries. A late revered *Saiva* scholar, in a letter to a friend of mine, who enquired if there was anything to warrant this, promptly wrote back to say that it was "as false as any *Vaiṣṇava* tradition." If *Sambanda* paid a visit to the man who destroyed *Badāmī* in 642 A. D., it might have taken place about the end of the seventh century, and so, if *Tirumangai Ālvār* had been at the height of his religious devotion about the middle of the eighth century, it is possible they were

⁶ *Epigraphia Carnataka*, Gb. 61, Vol. XI, Tumkūr.

⁸ *Sen Tamil*, Vol. I. p. 80.

⁷ *Bombay Gazetteer*, Vol. I. Pt. II. p. 389.

contemporary. Besides, they were both natives of the same place nearly; the Śaiva was born at Shiyālī, and the Vaiṣṇava at a village not far off. The dispute is said to have taken a curious form. It was not a religious question, but was only one of title to ability in composing poetry. The Āḷvār's disciples went about shouting "here comes *ndlukaviperumal* (he that excels in composing the four kinds of poetry)." The Āḍiyār's disciples objected and ushered the Āḷvār to their preceptor's presence. The Āḷvār was asked to compose a *kural*, and burst out with a decad in praise of Śrī Rama of Shiyālī, beginning with "*Orukural*!" (unparalleled dwarf), a sense entirely different to that which the Āḍiyār would have given to the word. The story further goes on to state that Sambanda was satisfied and not only acquiesced in the titles of the Āḷvār, but even made him a present of the trident he used to carry. It is of no use to enter into the details of the story, as, so far, it has merely led to annoyance, but one particular, however, cannot be passed over here. And that is, that the Āḷvār, who generally gives himself one of the titles in the concluding stanza of each decad, breaks out at the end of this one into a rather provoking and assertive enumeration of all of them.

It would appear, therefore, after all has been said, that tradition combined with the result of the historical research, as far as it bears upon the subject, would allot **Tirumangai Āḷvār** to the earlier half of the 8th century after Christ; and thus possibly he was a younger contemporary of Tirujñāna Samba, and perhaps an elder of Sundaramūrti Nāyanār.

MISCELLANEA.

A SUCCESSION CUSTOM AMONG SIKH CHIEFS IN THE PANJAB.

AT p. 21 of Sir Lepel Griffin's *Law of Inheritance to Sikh Chiefships* (Lahore, 1869) occurs the following passage:—

The elder son loses his position should he be married subsequently to his younger brother. The unanimous opinion of all the chiefs above referred to (? the cis-Sutlej chiefs) was as follows:—

"If there betwo uterine brothers betrothed in two families, and if from any cause the marriage of the elder brother cannot take place, and the parents of the girl to whom the younger brother is betrothed be importunate for the marriage, the father will not permit his younger son to be first married, because the performance to his forefathers of the funeral rites, &c, from the hands of an elder son could not take place unless he had been married prior to his younger brother. The marriage of the elder must, therefore, precede. If the younger son, from the importunity of the girl's parents, be first married, and his elder brother afterwards, then the performance of the funeral obsequies to his forefathers are prohibited to him, and it may be said the younger takes the place of the elder by reason of his being first married."

I have failed to trace any such custom in the published records of the *Punjab Customary Law*. The limitation of the present rule to uterine brothers, if correct, is peculiar.

H. A. ROSE.

5th December 1905.

CUSTOMARY LAW REGARDING SUCCESSION IN RULING FAMILIES OF THE PANJAB HILL STATES.

IN continuation of the article on this subject, *ante*, Vol. XXXIV. p. 226, I give here another instance of the rule that the son first recognised as heir, not necessarily the first-born son, is entitled to succeed to the throne. This instance comes from the Katōch family, a Rājā of which, Udê Chand, had three sons, Dilāwar Chand, Bhīm Chand, and Kirpāl Chand. In a rhymed *Chronicle* of the Katōch family it is recorded that:—

Dôhâ (Couplet).

Dilāwar Chand and Bhīm Chand were born
on the same day,
The Rājā heard of Bhīm Chand's birth first.

Chaupâi (Quatrain).

Udê reflected to himself:—

That both his sons were alike (*i.e.*, equal),
'He, of whom I first heard is entitled to
the throne.'

Dôhâ (Couplet).

When Bhīm Chand became Rājā,
Dilāwar Chand became a subordinate Rājā.

I have, so far, not been able to obtain a copy of the original manuscript of which the above is a translation.

H. A. ROSE.

4th December, 1905.

BOOK-NOTICES.

THE JAIPUR OBSERVATORY AND ITS BUILDER. By LIEUT. A. H. GARRETT, R. E., assisted by PANDIT CHANDRADHAR GULERI (Gold Medallist of the Maharaja's College). Published under the Patronage of H. H. the Maharaja Sawai Madho Singh of Jaipur, G.C.S.I., G.C.I.E. Allahabad: 1902.

THE five Observatories or Mānamandiras erected by Jayasingh (1699—1743) at Benares, Ujjain, Mathurā, Dehli, and Jaypur have been long known, by report at least, to Europeans. In the 18th century Sir Robert Barker gave an account of the one at Benares in the *Philosophical Transactions* (Vol. LVII.), and in Bernoulli's edition of Tieffenthaler's "Description de l'Inde" (1786) was published an account of those at Jaypur and Ujjain. Dr. William Hunter accompanied the Agra Resident's expedition to Ujjain in 1792-3, and prepared a description of the observatories at Dehli, Ujjain, Mathurā, and Benares, with a translation of the introduction to, and an enumeration of Jayasingh's astronomical tables, which was published in the *Asiatic Researches*, 1797 (Vol. V., pp. 177—211). Since then, however, but scanty notice has been taken of these very interesting structures, of which the finest was that at Jaypur; indeed the only mention we remember worth notice is a short one in 1865 of the Benares observatory by Bāpū Deva Śāstrī.

Early in 1901 the Māharājā of Jaypur decided "to completely restore" the observatory there, and the work was carried out and completed in February 1902, by the Public Works officials, in the usual way. The book under notice — 76 pages of text, two photographs, and ten lithographed plates — gives some account of the builder and his astronomical theories, together with a chapter of 8 pages descriptive of the observatory and another of 32 on the instruments, and some calculations, the results of which may be received with caution. On p. 70 we are told that Jayasingh found the precession in 297 (lunar) years to be $4^{\circ} 8'$ or $50''$ annually, "which agrees almost exactly with the modern determinations," but 297 lunar years are scarcely 288.3 tropical ones, so that the annual precession is not so close to the truth as he assumes. How the table on p. 44, repeated on p. 73, giving the sidereal mean time

of culminating for the twelve zodiacal signs, was computed, requires some explanation: to the six signs are assigned exactly the same times, in the reversed order, as to the first six, — which may be a Hindu method of reckoning (*Jour. A. S. Beng.*, Vol. VIII., p. 835), but cannot be quite correct.

Restoration for restoration's sake seems to have been the guiding motive of the operations; and we have an example of its usual results in the treatment of the twelve instruments called Rāsivalayas, formed of gnomons with graduated quadrants on each side. No description of these instruments by Jayasingh or his assistants, we are told, could be found; but as they were "twelve in number, it seemed probable that one was connected with each of the signs of the zodiac," and this mere assumption being accepted, one of two theories dependent thereon followed, — *viz.*: either that one of the twelve instruments was to be used "as each sign of the zodiac" rose on the horizon; — or, that they were to be used as each "sign" culminated. One would have expected that the Hindu *yoga* stars, not quite on the ecliptic, would have been chosen rather than the space of 30 degrees occupied by a sign — without any celestial object to mark either its precise commencement or end. But as neither case was responded to by the positions of the gnomons, it was summarily "decided to make the necessary alterations in the altitudes only in conformity with the hypothesis" that they were to be used successively as each sign culminated. Whether the hypothesis is partially correct or not, it does little honour to Sawai Jayasingh's capacity, thus to interfere with his instruments because they do not accord with it. Surely he may have had some reason for making the radius of eight of the quadrants just three-fourths of that of the other four, and for placing the gnomons differently from what this merely conjectural use might imply. The instruments are not now to be required for use; why then, we ask, were they at all meddled with? But even if the *insanabile mutandi cacoethes* could not be restrained, yet had only the actual positions of these gnomons been carefully ascertained before this foolish alteration was carried out, it might even yet have been discovered what really was Jayasingh's purpose in so arranging these twelve instruments: but now that opportunity is for ever lost.

Throughout the book references are sparse, and we find little or no acquaintance with the literature of the subject. Dr. W. Hunter's account and Brennand's 'Hindu Astronomy' appear to be the only works distinctly referred to, and these are very insufficient guides for anyone taking in hand to deal with the instruments of a man of Râja Jayasingh's astronomical knowledge and skill.

Professor J. Riem, an astronomer interested in Indian astronomy, remarks on this work that he 'is very much astonished to observe how completely Hindu Paṇḍits of to-day have lost touch with the astronomical knowledge of their forefathers, so that they no longer understand the use of instruments which are only 200 years old.' The author's account of the Râśivalaya he thinks 'forced, and without a close examination of the instruments as they were, it would hardly be possible to form an accurate opinion of them. — all the more as the description given is clearly adapted to the writer's theory.'

In the *Journal of the R. Asiatic Society*, 1893 (p. 737, note), a bibliographical list of papers on Hindu astronomical instruments was given, which it may be useful for students to repeat here in an extended form: —

1. Sir Robert Barker's 'Account of the Observatory at Benares,' with 3 plates: *Philosoph. Transactions*, Vol. 67 (1779), pp. 598—607.

2. 'Further particulars respecting the Observatory at Benares.' *Phil. Trans.*, Vol. 83, pp. 45—49.

3. Tieffenthaler's *Description de l'Inde*, ed. Bernoulli, tome I, pp. 316 f., and 347 f., has short notices of those at Jaypur and Ujjain.

4. W. Hunter's 'Account of the Astronomical Labours of Jayasinha,' in *Asiatic Researches*, Vol. V. (1799), pp. 190—211, gives some account of the observatories at Delhi, Ujjain, Mathurâ, and Benares.

5. J. J. Middleton's 'Description of an Astronomical Instrument presented to the Government of India by Râja Râmsing of Kotâ,' *Journal Asiat. Soc. Bengal*, Vol. VIII. pp. 831—838.

6. Paṇḍit Bâpû Deva Śâstrî, in the *Transactions, Benares Institute* (1865), pp. 191—196, described the Mânmandra at Benares.

To these Dr. Riem now adds: —

7. William Daniell's *Twelve Views* from drawings, fol. London, 1800 (2 plates from Delhi).

8. Baden Powell's *Handbook of the Manufactures and Arts of the Panjab* (1872), pp. 260-61, gives a list of instruments.

9. E. Burgess 'On the Origin of the Lunar division of the zodiac represented as the Nakshatra system of the Hindus,' in *Jour. of the American Oriental Soc.*, Vol. VIII. pp. 309—334. This paper does not treat of the nature of the instruments.

10. J. Call on a zodiac carved on the roof of a temple in S. India. *Philos. Trans.* 1772, pp. 353-54.

11. W. Brennand, *Hindu Astronomy* (1896), pp. 106—111.

12. W. del Mar's *India of To-day*, p. 129.

J. B.

PÂRIJÂTAMANJARI OR VIJAYASRI, a NÂTIKÂ composed about A. D. 1213 by Madana, the preceptor of the Paramâra king Arjunavarman, and engraved on stone at Dhârâ. Edited by E. HULTZSCH, P.R.D. Leipzig; Otto Harassowitz; 1903. Sole Agents for India, Bombay Education Society's Press, Byculla, Bombay.

THE Pârijâtamañjarî is a Nâṭikâ of the same pattern as other Nâṭikâs, and, as such, it must have contained four acts. Only the two first acts, however, have as yet been recovered. They are engraved on a slab of black stone which has been found at Dhâr, the old capital of the Paramâra kings. The Nâṭikâ was composed in honour of the Paramâra king Arjunavarman, of whom we possess copper-plate grants from the years 1211, 1213, and 1215 A. D. The Pârijâtamañjarî can accordingly be dated at about A. D. 1215. It has already been published by Professor Hultzsch in the *Epigraphia Indica*, Vol. VIII. pp. 96 ff., and it is now republished in handy book-form by the same scholar.

The Pârijâtamañjarî is not the first Sanskrit play which has been found engraved on stone. Fragments of two other plays, the Lalitavisthârâjanâṭaka and the Harakêlinâṭaka, have already been found on some basalt slabs in Ajmere and published by Professor Kielhorn (Göttingen, 1901, in the *Festschrift zur Feier des 150 jährigen*

Bestehens der Königl. Gesellschaft der Wissenschaften; compare also *I. A. XX. pp. 201 ff.; Göttinger Nachrichten*, 1893, pp. 552 ff.). There is further an old tradition to the effect that the *Hanumannātaka* was originally engraved on stone. This tradition receives a new support from the find of the *Dhâr* inscription.

The *Pârijâtamañjarî* is also of interest in other respects. Its poetical value is small, though it contains several beautiful passages. Of greater interest is the fact that it has been composed as a kind of panegyric on a living person, the king *Arjunavarman*, who figures as the hero of the play. It is possible, though it cannot be proved, that Professor Hultsch is right in assuming that his queen, *Sarvakalâ*, and the heroine, *Pârijâtamañjarî*, are likewise real persons and not invented by the author, and that the latter was not of royal blood, but owed her elevation only to her personal charms. This latter supposition certainly receives some support from the play itself. It is a well-known fact that the heroine of a *Nāṭikâ* should be a princess (see, *e.g.*, *Daśarūpa*, ed. Hall, III. 427). That is also the case with the heroine of our play. She is not, however, said to be born in a natural way in a royal family, but we are asked to believe that the daughter of a *Chaulukya* king of *Gujarât*, whom *Arjunavarman* had defeated, found her death in the struggle but was reborn as a cluster of *Pârijâta*-blossoms, which was afterwards transformed into a woman. This fantastic tale becomes very reasonable under the supposition that the poet wanted to introduce a really living lady, who was not of royal blood, as the heroine of his *Nāṭikâ*, without infringing the rule that the heroine must be a princess.

The *Pârijâtamañjarî* contains several passages in *Prākṛit*. Only two *Prākṛit* dialects are used, *viz.*, *Saurasēni* in prose passages and *Māhārāshṭri* in verses. The two dialects are not always correctly distinguished. Thus we find forms such as *pññjarijjanta*, *mihura*, *cairanga*, *kavalidammi*, *pechchha*, &c, in *Saurasēni*, and *sahidô*, *nijjida*, *ēdô*, &c., in *Māhārāshṭri*. On the whole, however, the *Prākṛit* is fairly correct. This fact is of some interest, because it shows that the art of writing a comparatively correct *Prākṛit* had not been lost in the 13th century, though the *Prākṛit* dialects themselves had ceased to be spoken vernaculars centuries before that time.

Professor Hultsch has edited the *Prākṛit* passages as he found them on the stone. Thus

he has retained the *ya-śruti* where it occurs, and has left the dental *n* in cases where a cerebral *ṇ* would have been more correct. In doing so, he is in agreement with grammarians such as *Hemachandra*. The *ya-śruti* is generally used by *Jainas*, and the change of an uncompound dental *n* to the cerebral *ṇ*, which is prescribed as a general rule by *Vararuchi* (ii. 42), cannot, at any time, have prevailed in the spoken vernaculars. *Hemachandra* excepts such cases where the *n* is initial. Old *Prākṛit* inscriptions and modern vernaculars seem to show that *Hemachandra* was nearer to the truth than *Vararuchi*. The *Prākṛits*, as we know them from plays, had early become literary languages which must be learnt from books. Their base, however, was the actual speech of the people in very old times. That is the case not only with *Saurasēni*, but also with *Māhārāshṭri*, which dialect cannot be characterized as an attempt to imitate the indistinct language of singers. That is proved by the use of a dialect which can, with the same right as *Māhārāshṭri*, be described as "emasculated stuff" by an important Indian sect in their religious books, and by the fact that the dropping of unaspirated single consonants between vowels must necessarily be presupposed in order to explain the vocabulary of *Marāṭhi*, the modern descendant of *Māhārāshṭri*. With regard to the use of the dental and cerebral nasals, *Marāṭhi* agrees with *Hemachandra's* rule: an old uncompound *n* between vowels becomes *ṇ*, while an initial *n* and a double or compounded *n* is retained as dental. I therefore think that Professor Hultsch is quite right in not correcting every *n* to *ṇ*. In such cases the author has been influenced by the practice in the actual vernaculars.

Professor Hultsch's edition of the text is excellent, as might be expected from so careful a scholar. He has introduced the spelling common in modern critical editions, but has made some slight alterations in a few places. I am not sure that he is right in altering *pamphulla* on p. 2, l. 10, and *muhayanda*, p. 3, l. 6. On the whole, however, I think that everybody will be thankful to the editor for his sound criticism. A Sanskrit translation of the *Prākṛit* passages, which has been added by the editor, will prove to be a great help to students. The book will, on the whole, be a most convenient text-book for University lectures and examinations.

STEN KONOW.

ARCHÆOLOGY IN WESTERN TIBET.

KHALATSE.

BY THE REV. A. H. FRANCKE.

IN the pursuance of my duties as a missionary stationed at the little village of Khalatse, 52 miles from Leh on the trade road, I have often to travel between these two places. My journeys have afforded me an opportunity of accumulating material of a certain archaeological and historical value, and my collection of historical records on rock and stone comprises at least 80 inscriptions, dating from c. 800 A. D. to c. 1800 A. D. Mostly out of this collection I now select some of the most interesting records and treat them in a series of articles.

INSCRIPTIONS AT KHALATSE.

(A) The Record of the construction of the present Khalatse Bridge.

On the left bank of the Indus, just underneath the end of the longer one of the two bridges, there is a boulder of granite with a somewhat polished black surface. Half of this boulder was blasted away in the most ruthless manner, when the bridge was repaired about three years ago. The inscription, however, escaped destruction. The present Commissioner, Captain Patterson, has taken particular care of the stone, but there ought to be a law against the destruction by road-builders of any boulder bearing an inscription. On the above-mentioned boulder is an inscription of six lines. The characters employed are of the ordinary dBu-can type and very small, and have apparently been executed with steel implements. Like many other ancient inscriptions it can only be read when the sun is in a certain position. The orthography employed in it (*e. g.*, *myig* for *mig*) bears witness to the age of the inscription, which cannot, in any case, be placed much after 1000 A. D.

Tibetan Text.	Translation.
1. brugkyi lo dbyar zla tha chungkyi thses bcupala rgyalpoi yab rgyalpo chenpo	1. In the dragon year on the 10th day of the last of the [three] summer months, the king's father, the great king
2. cadkyi sku rnamsla blonpo blonpo chenpo garkas kalatseyi zampa byaspas	2. for all the bodies (idols ?) the minister the great minister Garka having made the Kalatse Bridge,
3. rgyalpo chenpos semscan thamscadkyi dondu byaspa 'adila sus snyingla logpa	3. the great king made it for the benefit of all creatures. Whoever thinks evil of it in his heart,
4. samsna snying rulcig lagpas regna lagpa chad cig myiggis log	4. Let his heart rot; whoever stretches his hand towards it, let his hand be cut off; whoever harms it with his eye,
5. par byasna myig long shig sus zampala nganpa byedpa	5. may his eye become blind whoever does any harm to the bridge,
6. semscan dmyalbar skyeshig.	6. may that creature be born [again] in hell!

Note.

Although the names of the royal personages, father and son concerned, are not given in the inscription, I feel almost certain that it goes back to the times of king Lha-chen-nag-lug, who reigned about 1150 A. D.

My reasons are as follows:—

(1) The inscription is approximately of that date, as is proved by its orthography.

(2) Of all the ancient kings, only king Lha-chen-nag-lug's name is mentioned in connection with Khalatse, which he is said to have founded, though this can hardly have been the case, as the Dard colony of Khalatse, with a petty Dard king of its own, was already in existence in his time. But he probably built the **Brag-nag Castle** above Khalatse, the bridge, and perhaps a few official houses, and he was the king who made Khalatse into a real dependency of the kings of Leh. That we find two kings, father and son, mentioned in the inscription, is quite in accordance with a custom often practised by the royal families of Western Tibet, by which the heir-apparent, on reaching manhood, became the assistant of his father in the government.

(3) The dragon year, named in the inscription, is identical with that mentioned in the *rGyal-rabs* as the year of the foundation of Khalatse. As the cycle is only of twelve years, this does not count for much, but in such a case as this the coincidence is worth remarking.

(4) From a technical point of view this inscription is very much superior to the many which surround it, as it is the only one which suggests the use of steel. All the rest were probably wrought with stone implements.

(B) Inscription of king Shirima.

A boulder very close to that just mentioned is covered with a **royal inscription**. It is of similar age, because it includes an instance of the ancient orthography, writing *myi* for the later *mi*. A great part of it is unfortunately illegible. The characters are of the ancient **dBu-med**¹ type and are large and roughly executed, probably with some stone implement.

Tibetan Text.	Translation.
1. rje rgyalpo	1. The lord, the great king
2. chenpo shirima myi tham	2. Shirima [for] all men
3. . . . lo rgyangba dung rgyud bod	3. . . . year, the rGyangba-dung family [from] Tibet
4. . . . , yang dzadpai	4. . . . also made
5. . . . Khala[tse] shin	5. . . . Khala[tse]

Notes.

There is no king Shirima mentioned in the *rGyalrabs* of Western Tibet, so it is not likely that the king of the inscription belonged to the royal family of Leh. The name Shirima does not even appear to be of Tibetan origin, and the inscription probably alludes to one of the last petty kings who held Khalatse before the advent of the Central Tibetans, or to one of the vassal chiefs they set up in accordance with their policy of not exterminating the petty kings whom they subdued.

These kings or chiefs may have resided at the castle now in ruins on the banks of the Indus, at the end of the cultivated area of Khalatse. It was surrounded by a deep ditch on the land side, and is the only one I have seen in Ladakh not built on an eminence. Underneath it, just above the river, are the remains of the piers of a bridge, making the third bridge built at Khalatse.

The history of the three bridges seems to be as follows. The first bridge was at Balu-mkhar to reach which merchants had to travel on the left bank of the Indus for four miles over very uneven ground. The kings of Khalatse therefore built a second bridge underneath their castle to save four

¹ Similar characters occur at Alchi-mkhar-gog.

miles of bad road. The king of Leh, who made Khalatse into a Tibetan town, built a third bridge on the present site and saved the trying journey on the left bank altogether. The Balu-mkhar Bridge and the second bridge then lost their importance and decayed, but the castle of Balu-mkhar seems to have been kept up down to about the Balti invasion in 1600.

(C) Inscription of king rGya-shin.

On another boulder, in the near neighbourhood of the preceding inscriptions, is one of a similar type to that inscribed by king Shirima. It is written in **dBu-med** characters and very roughly executed. The lower part is illegible, as a more recent inscription has been carved straight across it. The first lines run thus: —

Tibetan Text,	Translation.
1. rgyalpo chenpo	1. The great king.
2. rgya shin[sk]u yzhon	2. rGya-shin-[sk]u-yzhon
3. Khala[tse]	3. [of] Khala[tse]

Notes.

We have here possibly a record of another petty king of Khalatse of the line of Shirima. This line has, perhaps, been ignored in local history for having given offence to the suzerain kings of Leh. At any rate it seems to have disappeared about 1200 A. D. The last witnesses of its existence, besides the ruined castle on the banks of the Indus above-mentioned, are a number of *stūpas*, partly in ruins, but still the highest in Khalatse. These *stūpas* go to prove that, during its last days, the dynasty had become Lamaist, while traces of several graves close to the ruined castle go to prove that these kings, before they came into touch with the Leh Dynasty, were true Dards, whose custom it was to bury their dead.

There is another Dard Castle on the brook of Khalatse, about a mile above the Indus. This castle seems to have escaped destruction from the Tibetans. It was deserted later on, when its inhabitants joined the Khalatse people and became Tibetanized.²

(D) The Lost Stone Inscription of King bDe-ldan-rnam-rgyal, c. 1650—1680 A. D.

A little below the Brag-nag Castle at Khalatse, there used to be an inscribed stone, which was destroyed only a few years ago. As there are many people alive, who have seen and read it, and have a good reason for accurately handing down its contents, I give them as told to me.

Tibetan Text.

Chos rgyal chenpo bde ldan rnam rgyalgyis Khalatsepala; sabon 'adebspai dus ni, leangrinas ltaste, nyima bragkhungla nubna btabdgos; drongpa chu drenpai res ni, dangpo bsod rnams phelpa dang grong dponpa dang gongmapa ysum; ynyispa suumpa dang starapa dang dragchospa ysum; ysumpa ni sabipa dang sherabpa dang bedapa ysum; bzhipa ni rkang chagpa dang khrollepa dang rallupa ysum; lngapa ni dragchospa dang gadcanpa dang grambyucanpa ysum; drugpa ni byabapa dang phanba dang bragecanpa ysum; bdunpa ni rkyallupa dang skamburpa dang monpa ysummo.

Translation.

The religious king bDe-ldan-rnam-rgyal [tells] the people of Khalatse: This is the time for sowing: when the sun sets in the cavity in the rock, looking from the Willow Hill, you must sow. The order of watering the fields (irrigating) for the peasants is this: bSod-rnams-phelpa and Grong-

² Besides the ancient Tibetan inscriptions, there are several ancient non-Tibetan inscriptions at Khalatse. One of them was reproduced *ante*, Vol. XXXI. p. 401, Plate III., fig. 1, and Vol. XXXII. p. 331, Plate II., fig. 1. My collection of non-Tibetan inscriptions (mostly from Khalatse) numbers ten inscriptions. Three of them were sent to Dr. Ph. Vogel, Archæological Surveyor, Panjab, who pronounced one of them to be Kharosthi, and another ancient Brahmī of the first century. Thus the theory of the presence of the ancient pre-Lamaist Buddhism in Ladakh is becoming an established fact.

dponpa and Gongmapa, these three, first ; sNumpa and sTarapa and Dragshospa, these three, second ; Sabpa and Sherabpa and Bedapa, these three, third ; rKangchagpa and Khrollepa and Rallupa, these three, fourth ; Dragshospa and Gadcanpa and Grambucanpa, these three, fifth ; Byabapa and Phanba and Bragcanpa, these three, sixth ; rKyallupa and sKamburpa and Monpa, these three, seventh.

Notes.

The "cavity in the rock" (*brag khung*) is a peculiar rock formation, which, to a person looking towards it from the "Willow Hill" (*lcang ri*), has the appearance of a window. This "Willow Hill" is in the middle of the village and is completely covered with houses, but the name seems to indicate that in by-gone times there existed on it a clump or wood of willows. The time for sowing is determined at Khalatse still in the way given in the edict. In other villages it is determined by the *lamas* or *onpos* (astrologers), who find a day of good omen for it.³ The order of watering the fields is still the same as that above given. Administrative work of this kind is never recorded in the *rGyalrabs*, and for this reason the evidence of the stone inscriptions is of particular value to the student of history.

(E) Manuscript Decree of king Nyima-rnam-rgyal, c. 1700—1730 A. D.

In the possession of the Dragchos family there are two decrees in MS. One of them was issued by king Nyima-rnam-rgyal, and the other by king rDorje-thse-dpal-mi-'ag-yur-dongrub-rnam-rgyal. I now give the text and a translation of the first. King Nyima-rnam-rgyal was celebrated for his wisdom in pronouncing judgment, and this decree is an interesting example of his manner of deciding difficult cases.

From very ancient times the Gongmapa family had held the highest position in the village, the oldest member being honoured with the title 'Wazir.' But apparently king bDe-ldan-rnam-rgyal, whom we know from the preceding edict, made Drag-chos the chieftain of the village, without deposing the old Wazir. The people of Khalatse did not like having two superiors, and were in doubt which of the two was the person really to be treated as such, and king Nyima-rnam-rgyal had to decide the point. The following decree embodies his decision of the matter.

Tibetan Text.

Sa skyong mi dbang phyug nyima rnam rgyalba lhai bkā.

mNgā 'ogtu ytogspai rgyal khams spyi dang bye phragtu Khalatsei rgan mi mangs yar mar 'agrim 'agrułgyi sku tshab zhi draggi donla mngagspa thamscad la springspa : 'aGangba rgya mthso pha mes rgyud ysum nas Khalatse drag shos byed bzhiupalas, bar zhiḡ Dongrub bsod rnam dang 'athab rtsod byungnas sler khrims sar yongsnas 'athabpar, ladvags stod bshamskyi rgan ysum rnamskyis zhib ysal nyannas, bden brdargyi bar rgyan btangnas, rgyalpoi mnā byedpar byasnas, 'aGangba rgya mthso rgyalnas, mnā tshigtu : nga pha mesnas dragshos bkā drin skyangsnas yod byinpa las dran krab laggi[s] byaspa yinri, de yang dragshoskyi thob khuḡs gral 'ago dang ysangma kyithsir, grongpa dgu spo reskyi yado rkang ya gong phud, phug rkyas'ol rḡas rñams thob nges sḡar khrims yin zhes rnam rgyal rtsemo dang yytur zhugsnas mnā skyelnas, ytsang dag byas, sḡar mal dragshoskyi dbang ris bdag thob, gong ysal dang beas ynaspa bkā drin skyangspa yinpas, khyod gong 'akhod rnamskyi[s] snyod 'athse bkā 'adod sogs ytannas, ma byedpa bdebar ynas beugpa galche, galsrid phyag rgya 'adi mthong bzhiḡ rtsis med byasna, rtsad ycod dragpo yongbai sosor goba bgyis, zhubapo bsodnam lhungrub yin, ces shing spre zlaḡa 8 pai tshes 29 la phobrang thsemo slel mkhar rtsenas 'abris.

Translation.

[This is] the word of the protector of the earth, [who is] rich in power over men, Nyima rnam-rgyal, the god.

³ I was told later on, that also this edict contained a hint about fixing a day of good omen, when the sun was in the position described above. But that part of the inscription has been forgotten.

It is proclaimed to all those under[my] government in general, and to the elders of KHALATSE in particular, as well as to the messengers who are sent up and down on errands either of peace or of punishment (literally : peaceful and rough). 'aGongba-rgya-mthso, whose family has been Dragshos at KHALATSE for three generations, on a certain occasion had a quarrel with Dongrub-sod-rnams (the head of the Gongmapa family). They came to the court at Leh and disputed. The elders of Upper and Lower Ladakh, having carefully listened [to the case], cast lots to find exactly the truth, and made the king swear an oath. — 'aGongba-rgya-mthso won the case, and my oath is [this] : I have shown kindness to Dragshos since [the days of] my forefathers, and [Dragshos] has always done his work in a clever way. Thus it is suitable for Dragshos to receive : — The place of honor (at festivals), the dish of honor, a share of the game from nine peasants [who are] to offer it in turns, [a share] at the harvest of straw and lucerne. As has been the former custom, I swear by the existence of the rNam-rgyal-rtsemo (Hill) and γYutur, and have made it clear that Dragshos receives the authority he has had before. As my mercy also extends to letting him rank with the nobility, it is important that you noblemen neither despise him nor give him any commands, &c., but let him live in peace. Whoever, when seeing this letter, does not heed it, will be sternly brought to judgment. This must be understood by everybody. The petitioner is bSodnam-lhungrub. Thus it is written on the 29th of the 8th month of the wood-monkey year [about 1705] at the Leh Palace, Phobrang-thsemo.

Notes on the Tibetan Text.

bye phragtu, is the same as classical *bye bragtu*, the Ladakhi word being probably the more original.

'*agrim* 'agrulgyi *sku thsab*, are the aides-de-camp of the kings.

bar shig, at an opportunity.

brdar, is the classical *bdar*.

dran klab laggis, means 'in a clever way.'

kyi thsir, is a plate filled with more flour pudding than ordinary people receive.

rkang ya gong phud, taking off a leg, or the upper part (when game was brought); this used to be the right of chieftains of villages.

rnām rgyal rtsemo, is the name of the hill behind Leh, on the southern slope of which the royal palace stands.

yyutur, seems to be a place-name; I do not know where it is.

gong γsal, were the noblemen, who were allowed to enter into the presence of the king. Other people had to speak to the king through one of them who was called the 'petitioner.' So Dragshos (probably *dragchos*, sorcerer) had to get his case started through a petitioner, as is shown at the end of the document.

Note on the English Translation.

The matter of special interest in this case is that even by this king, who was particularly famous for his wisdom in pronouncing judgment, lots were cast, previous to coming to a decision.

Seals of king Nyima-rnam-rgyal.

There are two red seals attached to the decree. The first is printed to the right of the first line in which it is stated that the decree is to be taken as the word of the king, and seems to be of an ornamental character only. The second seal is placed at the bottom of the document. It is a square, containing in the centre the second part of the name of the king, rNam-rgyal, which is also the name of the dynasty. It is in Hor-yig, or ancient Mongolian characters. These characters are a square form of Tibetan and are written from top to bottom, after the manner of Mongolian writing. They are occasionally used for ornamental writing in Tibet. The name rNam-rgyal is written in two vertical columns, the left column containing the first, and the second column the second syllable of the name.

(To be continued.)

HINDUISM IN THE HIMALAYAS.

BY H. A. ROSE.

I. — Vaishṇava Cults.¹

Hindu Cults in the Sirmūr State, Pāñjab.

IN the Sirmūr State, Pāñjāb, the Hindus have two chief cults, one Vaishṇava, the other Saiva. The former of these two is represented by the cult of **Paras Rām** and his derivative deities, which centres in **Rainkā-jīo**², in the Rainka *tahsīl* of the State, at a great lake. Paras Rām's brothers are usually supposed to have become water, but, according to one local variant, Jāmdaggan called his brothers cowards and turned them into women, so that now they are *dēvīs* or goddesses, to wit: **Lā Dēvī**, **Dormai**, **Bhadwachhri** or **Bhādarkālī**, and **Kamli**, all of whom have temples in the State. The local cult and ritual of Paras Rām are described in the forthcoming *Gazetteer of Sirmūr*, and to that description may be added the following *mantra* or prayer, and the *kabits* or couplets which are given below:—

The Mantrā.

Sambhāde Śrī Ragunāth saḥansar nām, jin kī kirpā sē Harī gun gawēn.

Om! Om! Om! Aunkār kī nirmal jat! Nirmal jat se nābh; nābh se kairwal; kairwal se Brahmā ōtpatī bhaē. Le ḍanḍ karmandal aśhnān ko gaē. Shankhāsūr Dānav oṭpatī bhaē.

Brahmā tahān Vēd parhāē, tā kāran Brabmā chalāē Shivrōk kō. "Shivrī, tū hīn Hartā, tū Hīn kartā, tū hīn jānē Chār Vēd kā matā."

¹ Compare from Vol. XXXII. p. 376, "Hinduism in the Himālayas."

² *Jīo* is apparently an old form of *jī*, and the localised form of the legend runs that Jāmdaggan Rishī used to practise austerities at a peak called Jambu-ki-Dhar, near Jambu, where a *māri* or temple still exists at the spot where the *rishī* had his *dhunī* or fire. The *pūjārī* of Jambū still visits this *māri* every Sunday and *sankrāntī* day to worship there. Jāmdaggan's wife, Rainkā Jī, had a sister Bainkā who was married to Rājā Sahnsār-bāhu ('of the thousand arms'), and once when the *rishī* celebrated a *jag*, Bainkā asked Rainkā to invite her to it. Rainkā begged the *rishī* to do so, but at first he refused, because he could not afford to entertain a *rājā* and his queen. He yielded, however, to Rainkā's reiterated request and asked the god Indra to grant him Kām-dhan, the cow of plenty; Kalp-briksh, the tree of paradise which yielded all manner of gifts; and Kuber, *bhandārī*, the celestial steward who could supply all kinds of luxuries. When the *rājā* arrived with all his court, the *rishī* was thus enabled to entertain him sumptuously, and the *rājā* was so mystified as to the source of the *rishī*'s wealth, that he deputed his barber to find out whence it came. Learning that Kām-dhan was the main source of supply, the *rājā* asked for the cow as a gift, which the *rishī* refused, and so the *rājā* determined to take her by force, but the *rishī* sent her into the sky to Indra. Thereupon the *rājā* shot an arrow at the cow and wounded her in the foot, so the cow returned and attacked him. The *rājā*, attributing this to the *rishī*'s sorcery, put him to death and returned home. Rainkā taking the *rishī*'s body in her lap, was bewailing his death, when she was divinely told that Kuber, *bhandārī*, had the *amrit* or elixir of life, and that a drop of it placed in the dead *rishī*'s mouth, would bring him back to life. So the *rishī* was restored to life and ordered his younger sons to kill Rainkā, thinking that she had instigated his murder with the intention of marrying Sahnsār-bāhu, but they refused. Then the *rishī* summoned Paras Rām, his eldest son, who was then practising austerities in the Konkan, and who appeared in an instant. Paras Rām killed his mother, and then, in consequence of the divine curse which fell upon him, went to the plains (*des*), and swore to kill all the Chhatrīs and to swim in their blood, deeming Sahnsār-bāhu the cause of all his misery. Waging his war of extermination against the Chhatrīs he had reached Kuru-kshetr, where Indra learnt what blood-shed he was causing in fulfilment of his oath and sent rain until the water rose to the height of a man, and caused the upper currents to turn red. Meanwhile Jāmdaggan had been searching for his son, and meeting him with his axe on his shoulder, was so pleased with his performances that he asked if he had any desire. Paras Rām in reply begged his father to restore his mother and brothers to life, and performed his mother's funeral rites. The *rishī* replied that his wife and sons had become *jal sarup* or water, and that the former was in the larger and the latter in the smaller of the tanks at Rainkā.

Kahên Mâhâdev : " ham gun vichâren, mângên bhikhshâ, kahen Hari. Wohî hartâ ! Wohî kartâ ! Wohî jânê châr Ved kâ matâ.

"Tâ kâran prithmên Machh Autâr ottrê. Machh kî matâ Shankhâwatî, pitâ Purav Rishi, gurû Mândhâtâ, khêtâr Mânsarôwar purpâtan nirdhalante. Shankhâsûr Dânav lîo dharantê.

"Dutiâ Nârâin Kurm Autâr ottrê. Kuram kî matâ Karnâwatî, pitâ Bilôchan Rishi, gurû Dhagisat Bâwâ Rishi, khêtâr Dungarpurî purpâtan nirdhalante. Madho Kîtav Dânav lîo dharantê.

"Tritiê Barâh-rûp Autâr ottrê. Barâh kî matâ Lilâwatî, pitâ Kaul Rishi, gurû Sahaj Rishi, khêtâr Kanakpur purpâtan nirdhalante. Hirnâkâshap Dânav lîo dharantê.

"Chatôrthê Nârâin Narsingh Autâr ottrê. Narsingh kî matâ Chandrâwatî, pita Hari-brahm Rishi, gurû Kaship Rishi, khêtâr Multânpurî purpâtan nirdhalante. Hirnâkash Dânav lîo dharantê.

"Pancham Nârâin Bâwan Autâr ottrê. Bâwan kî matâ Langâwatî, pitâ Bilôchan Rishi, gurû Kâshap Rishi, khêtâr Banaras purpâtan nirdhalante. Chhalkê Balrajâ lîo dharantê.

"Khashtam Nârâin Autâr ottrê Paras Râmji. Paras Râmji kî matâ Rainkâjî, pita Jam-dagganjî, gurû Âgast Munijî, khêtâr Kôpâlpurî purpâtan nirdhalante. Sahansar-bahu Dânav lîo dharantê.

"Saptam Sri Râm Chandarji Autâr ottrê. Râm Chandarjî kî matâ Kaushalyâ, pita Dasrath, gurû Bashisht Muni, khêtâr Ajudhiâpurî purpâtan nirdhalante. Dashâsur Râwan lîo dharantê.

"Ashtam Sri Nârâin Krishan Autâr ottrê. Krishan kî matâ Dêwkî, pitâ tô Bâsdêv, gurû Durbhâshâ Rishi, khetar Muthorâpurî purpâtan nirdhalante. Kansâsur lîo dharantê.

"Naveme Nârâin Budh-rûp Autâr ottrê. Budh kî matâ Padmâwatî, pitâ to Bilôchan Rishi, gurû Dhagesat Bâwâ Rishi, khêtâr Parsotampurî purpâtan nirdhalante. Gayâsur Dânav lîo dharantê.

"Dâshmîe Nârâin Daswân Autâr ottrêngê. Kab ottrêngê? Ab ottrêngê Mâghê Mâshê shukal pakshê, Rewatî Nakhshatrê, Shantî-wârê, tith ashtamî. Batîs gaj kâ manush hôgâ : athârâ gaj kâ kharag hogâ ; nau gaj kî chaurî hôgî, mûsal dhâra nîr barsêngê. Swait ghaurâ, swait pâlân, santâ gyâlâ malo mēghâ, dumbar sir chhattar brâjê. Khârâ jal mîthâ hôgâ. Hastnî dūdh dēgi. Dudh atal mîthâ hôgâ. Nishkalank kî matâ Mâtangî, pita Dhanuk Rishi, gurû Sahaj-rûp Rishi, khêtâr Sambhêlânagrî purpâtan nirdhalantê. Niskalank Dânav lîo dharantê.

Translation.

The story of Sri Ragunâth of the thousand names, by whose grace we sing the praises of Hari.

Om ! Om ! Om ! The stainless light of the letter Om !³ From the light the navel ; from the navel the lotus ; from the lotus was born Brahmâ. He took his staff and bowl⁴ and went to bathe. Shankâsûr, the Dânav, was born.

Brahmâ then taught the *Vêdas*, and for that purpose Brahmâ went to Siva's abode. (Said he) : "Shivjî, thou art the Slayer, thou art the Creator, thou knowest the meaning of the Four *Vêdas*."

³ i. e., first came the stainless light.

⁴ i. e., the *dand* and *karmad* carried by *gaj*'s.

Said Mahâdêv (Siva) : "I meditate on the virtues (of God), I ask alms, I repeat (the name of) Harî (Vishṇu). He is the Slayer ! He is the Creator ! He knows the meaning of the Four *Vêdas*.

"For this he first assumed the Machh (Fish) Incarnation. The mother of the Fish was Shankhâwatî, the father Purav Rishi, the teacher Mândhâtâ, the birth-place Mânsarôwar (Lake). He slew Shankhâsûr, the Dânav.

"Secondly, Nârâin (Vishṇu) assumed the Kurm (Tortoise) Incarnation. The mother of the Tortoise was Karnâwatî, the father Bilôchan Rishi, the teacher Dhagisat Bâwâ Rishi, the birth-place Dungarpurî. He slew Mâdhô Kitav, the Dânav.

"Thirdly, he assumed the Barâh-rûp (Boar) Incarnation. The mother of the Boar was Lîlâwatî, the father Kaul Rishi, the teacher Sahaj Rishi, the birth-place Kanakpur. He slew Hirnakâshap, the Dânav.

"Fourthly, Nârâin (Vishṇu) assumed the Narsingh (Man-lion) Incarnation. The mother of the Man-lion was Chandrâwatî, the father Harî-brahm Rishi, the teacher Kaship Rishi, the birth-place Multânpurî. He slew Hirnakhâsh, the Dânav.

"Fifth, Nârâin (Vishṇu) assumed the Bâwan Incarnation. The mother of the Bâwan was Langâwatî, the father Bilôchan Rishi, the teacher Kâshap Rishi, the birth-place Benares. He deceived Balrâjâ and slew him.

"Sixth, Nârâin (Vishṇu) assumed the Paras Râmjî Incarnation. The mother of Paras Râmjî was Rainkâjî, the father Jamdagganjî, the teacher Âgast Munijî, the birth-place Kôpâlpurî. He slew Sahansar-bahu, the Dânav.

"Seventh, he assumed the Sri Râm Chandarjî Incarnation. The mother of Râm Chandarjî was Kaushalyâ, the father Dasrath, the teacher Bashisht Muni, the birth-place Ajudhiâpurî. He slew Dashâsur Râwan.

"Eighth, Sri Nârâin (Vishṇu) assumed the Krishn Incarnation. The mother of Krishn was Dêwkî, the father Bâsdêv, the teacher Durbhâshâ Rishi, the birth-place Muthorâpurî. He slew Kansâsur.

"Ninthly, Nârâin (Vishṇu) assumed the Budh-rûp (Buddha) Incarnation. The mother of Budh was Padmâwatî, the father Bilôchan Rishi, the teacher Dhagesat Bânû Rishi, the birth-place Parsôtampurî. He slew Gayâsur, the Dânav.

"Tenthly, Nârâin (Vishṇu) will assume the Tenth Incarnation. When will he assume it ? Now⁵ he will assume it in the month of Mâgh, in the light half, in the Rêwatî Nakshatra, on Saturday, the eighth of the month. He will be a man thirty-two yards (in height) : his sword will be eighteen yards (long) : his swish will be nine yards (long). It will rain heavily. White his horse, white his saddle, heavy clouds about him, an umbrella over his head. Salt water will become sweet. The elephant will give milk. Sour milk will become sweet. The mother of Nishkalank⁶ is Mâtangî, the father Dhanuk Rishi, the teacher Sahaj-rûp Rishi, the birth-place Sambhêlânagrî. He slays Nishkalank (?), the Dânav."

The following are some of the couplets or *kabits* addressed to Paras Râm at Rainka-jio :—

The Kabits.

1.

Parbat chîr tâl banâ nîr gharâ jahân bhar mand hai,

Bâdshâh gharîb dhiâwen kalah jahân par chand hai.

The hill was broken, and the lake made full of deep water,

Kings and the poor worship (there), and the miracle is known far and wide.

⁵ At the following conjunction of the stars.

⁶ The name of the Tenth Incarnation.

2.

*Ashnân kié pāp jāt, dhiān kié tāp jāt,
Darshan kié sarāp jat, māyā jahān aisī akhand hai.*
By bathing sins fly away, by devoutly meditating trouble flees,
By looking at (it) curses depart, where such prosperity is.

3.

*Chanan samān kāshaṭ jahān,
Kanchan samān pākhan jābān,
Shir samān nīr jahān aisī adhbat mand hai.*
Wood is like sandal,
Stone like gold,
And water like milk at this wondrous place.

4.

*Rainkâ samān tirath nahin, lōk tarī lōk bhawan meñ,
Gupat jagah bās kīto chārōn tarf jahān ban khand hai.*
There is no place so sacred as Rainkâ,
The place that is holy and densely wooded all round.

5.

*Kitnī hī tirath bāsi aisā rakhīe hain agyān,
Jinko ashnān karnā phānsī ke barābar dand hai.*
Some pilgrims are so foolish,
That to bathe is to them as great a penalty as hanging.

6.

*Man men dhiāwēn aur kām mukh se bōlē jāi Paras Rām,
Din rāt pare karēn ārām, jinko darshan karnā zīhr hai.*
They are thinking of other things, while with their lips they say 'Jai Paras Rām.'
They take their ease night and day, but to visit a temple is poison to them.

7.

*Kahe Dēwā Hirā Lāl, man pāpī kā chhor khial,
Hōt Paras Rām diāl, jin par unkī mihr hai.*
Says Dēwā Hirā Lāl, 'Take no thought of your sin,
Paras Rām favours those to whom he is gracious.'

II. — Saiva Cults.

(A) The Cult of Shirigul or Shrigul.

Siva is not extensively worshipped under that name in the Pañjāb Himālayas, but two cults, those of **Shirigul** and **Mahāsu**, appear to be derivatives of Saivism. That of Shirigul is especially interesting and is described below. The home of this god is on the **Chaur⁷** (**Chūr**) **Peak** which is visible from Simla.

⁷ See article in the *Imperial Gazetteer of India*.

Shirigul (or Sargul,⁸ fancifully derived from *sard*, cold) has special power over cold, and, according to one account, is propitiated by a fair in order to avert cold and jaundice. In some dim way this attribute appears to be connected with the following version of the Shirigul legend :—

Shirigul's expeditions to Delhi were made in quest of the colossal vessels of brass which the Muhammadans had taken away. On his return his mother's sister-in-law brought him *sattu* (porridge) to eat, and, as he had no water to wash his hands and feet according to custom, he stamped on the ground so that water gushed out near a field at Shâyâ, a village in the Karli *ildga*. Having washed he was about to eat the *sattu* when suddenly he saw some insects in it and at once refused to eat it. After rescuing his kinsmen from the snake he went again to Delhi and attacked the Turks single-handed, killing great numbers of them, but suddenly seeing a stone tied to a *bor*, or banyan tree, he knew that it had been sent by the wife of his servant (*bhûr*), by name Churû, as a signal of distress. Shirigul at once returned and found that all the members of Churû's family, except his wife, had been transformed into one body by the serpents, and even to this day any branched stone is supposed to be Churû's family and is much venerated.

The following is another legend which is current regarding the origin of the cult: — One Bhakarû, a Râjput, of Shâyâ had no offspring, and desiring a son he journeyed to Kashmîr where dwelt Pânûn, a *paṇḍit*, whose house he visited in order to consult him. The *paṇḍit*'s wife, however, told Bhatkarû that he was sleeping and that he used to remain asleep for six months at a stretch. Bhakarû was disappointed at not being able to consult the *paṇḍit*, but being himself endowed with spiritual power, he created a cat which scratched the *paṇḍit* and awoke him. Learning that Bhakarû had thus had power to disturb his sleep, the *paṇḍit* admitted him and told him he was childless because he had committed *Brahm-hatîâ*, or Brâhmaṇ-murder, and that he should in atonement marry a Brâhmaṇ girl, by whom he would become the father of an incarnation. Bhakarû accordingly married a Bhât girl of high degree and to her were born two sons, Shirigul and Chandêsar, both the parents dying soon after their birth. The boys then went to their maternal uncle's house and Shirigul was employed in grazing his sheep, while Chandêsar tended the cows. But one day their uncle's wife in malice mixed flies and spiders with Shirigul's *sattu* or porridge, and when he discovered this, Shirigul threw away the food and fled to the forest, whereupon the *sattu* turned into a swarm of wasps which attacked and killed the uncle's wife. Shirigul took up his abode in the Chûr Dhâr, whence one day he saw Delhi, and, being seized with a desire to visit it, he left Churû, a Bhôr⁹ Kanêt by caste, in charge of his dwelling, collected a number of gifts and set out for the city. Halting near Jhîl Rain-Kâ, "the lake of Rainkâ," his followers were attacked by a tiger which he overcame, but spared on condition that it should not again attack men. Again, at Kôlar in the Kiârda Dûn, he subdued a dragon which he spared on the same terms. Reaching Delhi he went to a trader's shop who weighed the gifts he had brought, but by his magic powers made their weight appear only just equal to the *pâsang* or difference between the scales, but Shirigul in return sold him a skein of silk which he miraculously made to outweigh all that the trader possessed. The trader hastened to the Mughal emperor for redress and Shirigul was arrested while cooking his food on his feet, because in digging out a *chuld* he had found a bone in the soil. In the struggle to arrest Shirigul his cooking-vessel was overturned and the food flowed out in a burning torrent which destroyed half the city. Eventually Shirigul was taken before the emperor who cast him into prison, but Shirigul could not be fettered, so the emperor, in order to defile him, had a cow killed and pinioned him with a

⁸ The name is probably a corruption of Srt-Gûru.

⁹ Probably *bhûr*, 'servant,' is meant, and if so, we should read "Churû, the *bhûr*, a Kanêt by caste."

thong of its hide. Upon this Shirigul wrote a letter to Gûgû Pîr of the Bâgar in Bikânêr and sent it to him by a crow. The Pîr advanced with his army, defeated the emperor, and released Shirigul, whose bonds he severed with his teeth. Shirigul then returned to the Chûr Peak.

During his absence the demon Asur Dânûn had attacked Churû, completely defeating him and taking possession of half the peak. Shirigul thereupon cursed Churû, who was turned into a stone still to be seen on the spot, and assailed Asur Dânûn, but without success; so he appealed to Indra, who sent lightning to his aid and expelled Asur Dânûn from the Chûr. The demon in his flight struck his head against a hill in Jubbal, and went right through it; the Ul cave still exists to testify to this. Thence he passed through the Sainj Nadi and across the Dhârla into the Tons river, by which he reached the ocean. The Dhârla ravine still remains to prove the truth of the legend.¹⁰

Another account says nothing of Shirigul's visit to Delhi, but makes Bhakarû the Rânâ of Shâyâ. It further says that Shirigul became a *bhagat* or devotee, who left his home to live on the Chûr Peak upon which Siva dwelt. Gaining greater spiritual power from Siva, Shirigul caused all the boys of the neighbourhood to be afflicted with worms, while he himself assumed the form of a Bhât and wandered from village to village, proclaiming that if the boys' parents built him a temple on the Dhâr he would cure them all. The temple was built on the Chûr Peak and Shirigul began to be considered a separate deity.

The temple of Shirigul at Churidhar is square and faces east. It has but one storey nine feet in height, with a verandah, and its roof consists of a gable, the topmost beam (*khinwar*) of which is adorned with brass vessels (*anila*) fixed to it by pegs. Outside the temple is hung a necklace (*mâldâ*) of small pieces of wood (*kharôqî*). There is only one door, on which figures, &c., have been carved. Inside this temple is another smaller temple, also of *deodâr*, shaped like a dome, and in this is kept the *ling* which is six inches high and four inches in circumference. It is made of stone and is placed in a *jalahrî* or vessel of water, which, too, is of stone. No clothes or ornaments are placed on the *ling*.

A worshipper brings with him his own Bhât, who acts as *pujâri*. The Bhât must not eat until he has performed the worship and made the offerings. He first bathes in the adjacent spring, puts on clean clothes and lights a lamp, burning *ghî*, not oil, before the idol. Then he takes a brass *lôtd* of fresh water, and sprinkles it over the idol and the floor of the temple with a branch of the *chikhon* or *chhânbar* shrub. He next fills a spoon with fire, *ghî*, and the leaves of the *katharchûl* and *lâhêsrî*, odoriferous plants found on the Dhâr, and burns them before the idol, holding the spoon in his right hand, while he rings a bell with his left, and repeats the names of *tîraths* and *avatârs* only. After this office he blows a conch, terminating it with a prostration to the idol. It may be performed at any time. The *jâtrî* or worshipper now bathes, puts on clean clothes, and prostrates himself before the idol. After this he may make the offerings which consist of a *rattî*¹¹ of gold or silver, money, *ghî*, (but not more than

¹⁰ An instance of the countless legends which explain natural features by tales of Siva's prowess, or attribute them to his emanations. Below is one attributed to Shirigul himself. The Sikan Kâ Pânî legend says that in the old times an inhabitant of Jhojar village went to Shirigul at the Chûr Peak and asked the Dêotâ to give him a canal in his village. He stayed three days at the peak and did not eat or drink anything. Shirigul appeared in a monk's garb and gave him a *tumbâ* full of water, which the god covered with a leaf telling the man not to open it on his way home, but at the place where he wanted the canal to run. On reaching Sikan the man opened the *tumbâ* and found a snake in it which sprang out and ran away. Water flowed behind the snake, and a small canal still flows in Sikan and waters several villages. Being thus disappointed, again went the man to the Chûr and the god again gave him a *tumbâ*, telling him to throw the water and say, 'Niche Jhojar, upar jhajal' — Jhoja, village below and a waterfall above it, and he should have plenty of water. But the man again forgot and said 'Upar Jhojar, niche jhajal' — Jhojar above and the waterfall below. This mistake caused the water to flow below the village and that only in a small quantity.

¹¹ *Rattî* is a weight equal to eight grains of rice or $1\frac{1}{4}$ of a grain (English weight).

two *chhattāks*,) a pice or two, small vessels, *andās*, of pewter or copper, which are hung on the temple, and a he-goat. The benefits sought are secular, not spiritual, and the worship is expected to ward off evil.

Jāgā or uninterrupted worship for a whole night can only be performed at the temple, as the *ling* must not be removed from it. A lamp in which *ghī*, not oil, is burnt, is placed all night before the *ling*, and in the course of the night three offices are performed, one at evening, another at midnight, and the third at morn. At this last the *pūjārī* feeds the god: water is poured over the back of a he-goat, and if the animal shivers it is believed that the god has accepted the offering and the goat is killed. The head is offered to the god and taken by the *pūjārī* on his behalf, the remainder being cooked and eaten. Or the goat is not killed but let loose, and it then becomes the property of the *Dēwā*.¹²

Another account says that two men, a *pūjārī* and a *Dēwā*, accompany the worshipper, the former receiving the goat's head, and the latter the other offerings.¹³

Other Temples to Shirigul,

1. At Mānal.

Shirigul also has a temple at Mānal, which was built by Ulgā and Jofra, *Dēwās*, as the following legend tells :—

In order to enhance his sanctity Shirigul made an effigy. This he placed with some lamps in a basin which he floated on the Jalāl stream in Bhādon. The basin reached Shakōhal village in Pachhād Tahsil, and there a Rājput of the Sapāla (= *sapēla* or snake-charmer) family of Chanālag saw it. Struck with amazement, he challenged it to float on if a demon, but if a deity to come to the bank. The basin came to the bank where he was standing and the Rājput took it to his home. Some days later it was revealed to him that the image was that of Shirigul, that it would never be revered by the Rāputs who were ignorant of the mode of worship, and that it should be taken to Bakhūta in Pachhād or he would suffer a heavy loss. Accordingly, he removed it to Bakhūta, where it was duly worshipped, and hence a *Dēwā*, Bidan by name, stole it and brought it to Mānal.

A fair is held on the Hariālī,¹⁴ and another on any three days of Sāwan at Gelyon, a small plateau in the lands of Nāhra, at a *kōs* from Mānal. Men and women here dance the *gī*, a hill dance, and people exchange *mōṛā* (wheat parched or boiled), maize, rice, &c.

The temple at Mānal is square, 24 cubits high, with three storeys, each provided with a stair to give access to the one above it. The property of the god is kept in the middle storey. Outside the door there is a wooden verandah, on which figures are carved and which is furnished with fringes of wooden pegs. *Andās* are also fixed on to it. The highest storey contains the idol, and has the *khinwar* or gable like the Chūr temple. The whole of the wood-work is stained with *gērū*. The temple faces south-west.

The temple contains 12 images of Shirigul, all placed on wooden shelves (*gambar*) in the wall, and the principal of these is the idol brought by Bidan. This is made of *asht-dhātū*¹⁵

¹² The *Dēwās* are a class of Kanēts or Bhāts, held to be peculiarly the men of the god.

¹³ The *pūjārī* kindles fire on a stone and offers incense, made of *ghī*, *pūjī* and *katarchār* leaves, while he recites the following mantra: — ‘*Āo aur vanaspatō punarwar biriō makhō, sarb sūch, sojī . . . barchhak bhā nang, nomi, nam, ganā soṅnam, chāre hōtī, narsūngūn, namo nāmī jantō, mashnō, jiyā bhamōn, nandār nōn, odarkas tarī gabre, merī masnī, miyā sāgam, bhāgam, jismār, jisandār, bhōshō jamandwār, nibat hār, parbūm, parchanūn, hasht pharō, parbarsāt, korchāntī, shāmān shāntī, nesh kōlā, deṇa shāntī, bhōrātārī, pātīrī jharī, kārū dābēle, sargal deotā kī kārū dābēle, Bijāl. Bijāl kī kārū dābēle Chūr, wa mur wa Dillgadh kārū dābēle, Chār bhātī Mahāsho, kārū dābēle, Ganga, Harḍwār, Badrī Kidār kārū dābēle, pātīrī jharī.*’

¹⁴ Hariālī is the last day of Hār, and the Sankrānt of Sāwan, and derives its name from *hārū* ‘green.’

¹⁵ i. e., eight metals.

(bell-metal), and is 5 fingers high by 2 fingers broad, with a human face. It is clothed in *masrú* or silk cloth, with a piece of broad-cloth, studded with 100 rupees and 11 gold *mohars*, round its neck. The remaining 11 images are of brass, and are of two classes, four of them being a span in height and 9 fingers wide, with a piece of *masrú* round the neck : the other seven are 10 fingers high and 7 broad. The images are thus arranged :—

3, 3, 3, 3 2, 2 1 2, 2 3, 3, 3,

the original image being in a silver *chauki* (throne), with a small umbrella over it.

2. At Deona and Bandal.

The temples at Deóna (Dabóna) and Bandal are similar to the one at Mánal. Each has a *bhandār* or store-room, in charge of a *bhandārī* or storekeeper. These *bhandārs* are rich, and from them the *pujārīs*, *bājgīs*, and *bhandārīs* are paid, and pilgrims and *sādhus* fed. The *Dêwās* also are maintained from the *bhandārs*.

The second-class images of the Mánal and Deóna temples can be taken home by a worshipper for the performance of a *jāgā*, as can the first-class image from that of Bandal. The image is conveyed in a copper coffer borne by a bare-footed *pujārī* on his back, and followed by 10 or 12 *Dêwās*, of whom one waves a *chauṛī* over the coffer. The procession is accompanied by musicians and two flags of the god.

On arrival at the worshipper's house, the place where the image is to be placed is purified, being sprinkled with Ganges water. The image is removed from the coffer inside the house and placed on a heap of wheat or *mandva*. The arrival should be timed for the evening. The *jāgā* ritual is that already described. Next day the god is fed and taken back to his temple. The worshipper has to pay to the *pujārī* and *bājgī*, each Re. 1, to the *bhandārī* annas 4, and to the *Dêwā*, Rs. 2 or 3.

3. At Jāmnā.

There is also a temple of Shirigul at Jāmnā in Bhôj Mast. Here the god is worshipped twice daily, in the morning and evening. The *pujārī* is a Bhât, who, with the *bājgī*, receives the offerings. When a he-goat is offered, the *pujārī* takes the head, the *bājgī* a thigh, while the rest is taken by the *jātrī* himself. The temple is like an ordinary hill-house, having two storeys, in the upper of which the god lives. The door of the upper storey faces west and that of the lower eastward. There is also a courtyard, 15 feet long by 10 feet wide, on this side. The forefathers of the people in Jāmnā, Pobhâr, Kāñdon, Chāwag and Thāna villages brought a stone from Chûr Dhâr and built this temple as a protection against disease. It contains an image which was obtained from Jūnga, and is furnished with a palanquin, canopy, *singhāsān* or throne and an *amratī* or vessel used for water in the ritual. The Bisû fair is held here from the 1st to the 5th of Baisâkh, and both sexes attend. It is celebrated by songs, dancing, and the *thôḍā* or mock combat with bows and arrows.

4. In the Pāontā Tehsil.

Shirigul has no special *mandar* in Pāontā Tehsil, but he has several small *mandars* in villages. These contain images of stone or a mixture of lead and copper. He is worshipped to the sound of conchs and drums, leaves, flowers and water being also offered daily, with the following *mantrā* :—

Namôn āl ālā, namôn brahm balā
Namôn āl Nāthī, namôn shankha chakra
Gadā padam dhārī.
Namôn machh kachh barāh avatārī
Namôn Nāhar Singh kurb lū dhārī
Namôn asht ashtangī, namôn chhait kārī
Namôn Srī Suraj deotā namôn namskārā.

‘I salute thee who wert in the beginning, who art great and supreme Brahma, who wert Lord of all that was in the beginning, who holdest the conch, mace, quoit

and lotus (in thy four hands), who revealest thyself in the forms of a fish, a tortoise, a boar, and a man-lion, who hast eight forms and who art beneficent. I also salute thee, O Sun ! thou art worthy of adoration.'

5. At Naonî.

There is another temple of Shirigul at Naonî village in the Tahsil of Nâhan. A fair is held here on the day of Hariâli or first of Sâwan. He-goats, *halwa* or *ghi* are offered. The people dread him greatly.

6. At Sanglâhan.

There is also a *dêôthali* or 'place of the god,' Shirigul, at Sanglâhan. The *pujâri* is a Brâhman and the mode of worship and offerings are similar to those at Jawâla Mukhi's temple. Goats are, however, not sacrificed here, only *halwa* being offered. The fair is held on the Gyâs day, the Kâtik *sudâ ikâdashî* of the lunar year, and the 30th of Kâtik in the solar year. Only men and old women, not young girls, attend this fair.

In Jaitak also there is a temple of this god.

Story of Sri Gul, dêôta of Chûri Dhâr in Jubbal.

In the Jubbal State, which lies to the north and east of the Chaur Peak, a variant of the Shirigul legend is current. This variant is of special interest, and it appears worth recording in full:—

In the Dwâpar Yuga Krishna manifested himself, and, after killing the *râkshasâs*, disappeared. Some of them, however, begged for pardon, and so Krishna forgave them and bade them dwell in the northern hills, without molesting god or man. This order they all obeyed, except one who dwelt at Chawkhat, some seven miles north of Chûri Dhâr. In the beginning of the present age, the Kali Yuga, he harassed both men and cattle, while another demon, Neshirâ, also plundered the subjects of Bhokrû,¹⁶ chief of Shâdgâ, in the State of Sirmûr. The former *asur* also raided the States of Jubbal, Tarôch, Balsan, Theôg, Ghônd, &c. The people of these places invoked divine protection, while Bhokrû himself was compelled to flee to Kasmîr, and being without heirs, he made over his kingdom to his minister Dêvi Râm. For twelve years Bhokrû and his queen devoted themselves to religious meditation, and then, directed by a celestial voice, they returned home and performed the *aswamedha*, or great horse-sacrifice. The voice also promised Bhokrû two sons, who should extirpate the demons, the elder becoming as mighty as Siva, and the younger like Chandêshwar and saving all men from suffering. Ten months after their return, Bhokrû's queen gave birth to a son, who was named Sri Gul. Two years later Chandêshwar¹⁷ was born. When the boys were aged 12 and 9½ respectively, the Râjâ resolved to spend the evening of his life in pilgrimage and went to Hardwâr. On his way back he fell sick and died, his queen succumbing to her grief, at his loss, three days later. Sri Gul proceeded to Hardwâr to perform his father's funeral rites, and crossed the Chûri Dhâr, the lofty ranges of which made a great impression on his mind, so much so that he resolved to make over his kingdom to his younger brother and take up his abode on the peak. On his return journey he found a man worshipping on the hill, and learnt from him that Siva, whose dwelling it was, had directed him to do so. Hearing this, Sri Gul begged Chuhârû, for this was the name of Siva's devotee, to wait his return, as he too intended to live there. He then went to Shâdgâ and would have made over his kingdom to Chandêshwar, but for the remonstrances of his minister, who advised him to only give his brother Nahûla village, i. e., only a part of his kingdom and not the whole, because if he did so his subjects would certainly revolt. To this Sri Gul assented, making Dêvi Râm regent of Shâdgâ during his own absence.

Sri Gul then set out for Dehli, where he arrived and put up at a Bhâbra's shop. The city was then under Muhammadan rule, and once when Sri Gul went to bathe in the Jamnâ, a butcher passed by driving a cow to slaughter. Sri Gul remonstrated with the man but in vain, and so he cut him in two. The emperor sent to arrest him, but Sri Gul killed all the soldiers sent to take him, and at length the emperor himself went to see a man of such daring. When the emperor saw him he

¹⁶ The Bhakarû of the Sirmûr version. Shâdgâ and Shâyâ would appear to be one and the same place.

¹⁷ The Chandesar of the Sirmûr variant.

kissed his feet and promised never again to kill a cow in the presence of a Hindu. So Śrī Gul forgave him. He was about to return to the shop when he heard from Chuhṛā that a demon was about to pollute the Chūr Peak, so that it could not become the abode of a god. Śrī Gul thereupon created a horse, named Shānalwī, and, mounted on it, set out for Chūri Chaudharī. In the evening he reached Būria, near Jagādhṛī, next day at noon Sirmūr, and in the evening Shādgā, his capital. On the following day he arrived at his destination by way of Bhil-Kharī, where he whetted his sword on a rock which still bears the marks. Thence he rode through Bhairōg in Jubbal, and halting at Kālābāgh, a place north of Chūri Chotī, he took some grains of rice, and, reciting incantations, threw them on the horse's back, thereby turning it into a stone, which to this day stands on the spot. Śrī Gul then went out to Chūri Chōtī and there he heard of the demon's doings. Next morning the demon came with a cow's tail in his hand to pollute the Peak, but Chuhṛā saw him and told Śrī Gul, who killed him on the spot with a stone. The stone fell in an erect position, so the place is called Aurīpotlī¹⁸ to this day. It lies eight miles from the Chūr Peak. After the demon had been killed, the remainder of his army advanced from Chawkhāt, to attack Śrī Gul, but he destroyed them all. Then he told Chuhṛā to choose a place for both of them to live in, and he chose a spot between Chūri Chotī and Kālābāgh. Śrī Gul then sent for Dēvi Rām and his (the minister's) two sons from Shādgā, and divided his kingdom among them thus : — To Dēvi Rām he gave, *i.e.*, assigned, the State with the village of Karlī;¹⁹ to the elder son Rabbū he gave Jōrnā, the *pargana* of Bhāhal, Jalkhōli in Jubbal State, Balsan, Theōg, Ghond and Ratēsh States, and *pargana* Pajhōta in Sirmūr; and to Chhīnū, the younger son, he allotted Sarāhan, with the following *parganas* : Hāmil, Chhattā, Chandlōg, Chāndnā, Satōtha, Panōtra, Nēwal, Shāk, Chānjū, Bargaon, Sunthā, in Jubbal State, and Tarōch, with Lādā and Kāngra, in the Sirmūr State, as far as that part of Jaunsār which is now British territory. Dēvi Rām and his two sons built a temple to Śrī Gul between Chōtī Chūri and Kālābāgh, which is still in existence, and the younger brother also built a *baolī*, which held no water until Śrī Gul filled it. When the three new rulers had finished building their *rāj-dhanīs*,²⁰ Śrī Gul sent for them and bade them govern their territories well, and he made the people swear allegiance to them. On Dēvi Rām's death, his third son, by his second wife, succeeded to his State. Śrī Gul bade the three rulers instal, when he should have disappeared, an image of himself in the temple at each of their capitals, and side by side with them to erect smaller temples to Chuhṛā. He also directed that their descendants should take with them his image wherever they went and to whatever state they might found, and there instal it in a temple. With these instructions he dismissed the ministers and their subjects. After a reign of 150 years, Śrī Gul disappeared with Chuhṛā, who became known as Chuhṛā Bīr, while Śrī Gul was called Śrī Gul Dēotā.

Two centuries later, when the descendants of Rabbū and Chīnū had greatly multiplied, those of them who held Jōrnā migrated to Mānal in the Bharmaur *ilāqa*, where they built a temple for Śrī Gul's image. The Rājā of Sirmūr assigned half the land of the *pargana* for its maintenance. Some of Chīnū's descendants settled in Deōnā, a village in Sirmūr, where they, too, built a temple.

According to this quasi-historical legend Śrī Gul was a king, who was, we may conjecture, supplanted in his kingdom by his chief minister's family. This minister's sons divided the kingdom into three parts, each of them ruling one part — precisely what happened about a century ago in the State of Bashahr. The old capitals of Jōrnā,²¹ Sarāhan²² (in Jubbal State), and Shādgā (apparently in Sirmūr) are, with Deōnā, to this day the centres at which the grain collected on behalf of the god is stored. A *patha*²³ is collected from every house.

Every year the descendants of Rabbū and Chīnū who settled in Sirmūr, take the god's image from Sarāhan or Jōrnā in Jubbal to their own villages, in which temples have been built to him.

¹⁸ *Aurī* means an erect stone; *potlī*, the hide of a cow or buffalo. It is also said that the cow's hide, which the demon had in his hand, as well as the stone which Śrī Gul threw at him, are still to be seen on the spot.

¹⁹ Should probably read: 'To Dēvi Rām he assigned his own State of Shādgā, with the addition of Karlī; to Rabbū, Jōrnā, as his capital, with Bhāhal, &c.; and to Chhīnū, Sarāhan as his capital, with, &c.'

²⁰ Royal residence or capital.

²¹ The god in Jōrnā is called Gōvānā, from *gon*, 'sky,' in the Pahārī dialect. He has one eye turned towards the sky and hence is so named.

²² The god in Sarāhan is called Bijat.

²³ The *patha* is a basket-like measure made of iron or brass and holding some two *sērs* of grain.

Some 50 *kārdārs* (officials) and *begāris* (corvée labourers) accompany the god, and each house offers him Re. 1 and a *patha* of grain, but if any one desires to offer a gold coin he must give the *kārdārs*, musicians and *pūjāris* Rs. 6, 12, or even 25. Anyone who refuses to make a *dhiānkra* or offering will, it is believed, meet with ill-luck.

Like many other gods in the hills, Sṛī Gul exercises civil and criminal jurisdiction. Anyone doing wrong in his capital has to take the god to Haridwār, or, for a petty offence, pay him a gold coin. Oaths also are taken on the god's image at Sarāhan and Jorñā, in cases in which enquiry has failed to elicit the truth, by parties to cases in the States of Jubbal, Balsan, Tarōch, and Sirmūr. The god reserves judgment for 3 or 6 months, during which period the party who is in the wrong is punished by some calamity.

(B) The Cult of Mahāsū.

The head-quarters of this god is at Sion, a village in Rainkā tahsīl, where he has a temple on a small hillock, at the foot of which flows the Gīrī. It is close to the village and shaped like a hill-house with two storeys only. The ground floor has a door facing to the north, while the upper storey has no door, and one ascends by small steps through the first storey. It is only lighted by sky-lights. The gods are kept on a *gambār* or wooden shelf. There is one large brass idol and several smaller ones. The idols are shaped like a man's bust. The big idol is in the middle, the others being placed on either side of it. On the left the second place is held by the god Sirmūrī, who is the god of Sirmūr, but who is not independent, being always found in the company of bigger god, and has no temple of his own. There is also an image of Dēvi Shīnlāsan. The idols on the immediate right of the big one only go to Haridwār and other places, while the rest are stationary. They go out because they are kept clean for that purpose. The others are in a dirty state. All these idols, except those of Sirmūrī and Shīnlāsan, represent Mahāsū. The middle one is the most important, and there is no difference in the others. Milk and goats are offered in the temple, which is only opened twice every Sunday and Wednesday and on a Sankrānt. Worship is held at 11 A.M. and at sunset in the same way as in Shirigul's temple, but there is one peculiarity in that the devotees of Mahāsū who own buffaloes generally offer milk on the day of worship. If there is a death or birth in the family of the Dēwā, the temple must be closed for 20 days, because neither a *jātri* nor a Dēwā can enter the temple within 20 days of a domestic occurrence. The Dēwā must not indulge in sexual intercourse on the day of worship or two previous days, and hence only two days in the week are fixed for worship. The morning worship is called *dhūp dēnā* and the evening *sandhid*. Legend says that one morning the god Mahāsū appeared in a dream and told the ancestor of the present Dēwā to seek him in the Gīrī and build him a temple in the village. Accordingly the Dēwā went to the Gīrī and found on its banks the big idol, which is also called *jālāsan* (i. e., set up in water). Mahāsū is not so widely believed in as Shirigul or Paras Rām. The present Dēwā says he is 12th in descent from the man who found the idol.

The Jagra of Mahāsū.

This festival, which is peculiar to Kāngra in Tahsīl Rainkā, is celebrated on the 4th and 5th day of the dark half of Bhādon. On the 3rd of the same half the *dēotā's* flag is erected on the bank of a stream, and on the 4th people arrive, who are served with free dinners. On the night between the 4th and 5th the people do not sleep the whole night. On the 5th at about 3 P.M. the *dēotā* is taken out of the temple. But if it is displeased, it becomes so heavy that even four or five men cannot remove it. Then music is played and prayers offered. At this time some men dance and say an oracle has descended on them. They show their superior powers in curious ways. Some play with fire, others put earth on their heads. They answer questions put by those who are in want of the *dēotā's* help. Some one among these dancing men explains the cause of the displeasure of the *dēotā*, and then pilgrims and *pūjāris* make vows, whereupon the *dēotā* gets pleased and makes itself light and movable. Now a procession is made, headed by the *dēotā's* flag, which, when brought to the stream, is sprinkled with water, after which the procession returns to the temple where he-goats are sacrificed. All the pilgrims stay the whole night in the temple, where dancing is kept going till morning. A good dinner with wine is given to the people in the temple yard.

(To be continued.)

A THEORY OF THE ORIGIN OF THE DEVANAGARI ALPHABET.

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CHAPTER I.

It has been a matter of considerable dispute whether the origin of the Devanāgarī Alphabet is indigenous or foreign. The majority of Oriental scholars have held the latter view and have based their theories on resemblances of the Devanāgarī to some of the foreign alphabets. Those letters of the Devanāgarī, which withstood this test, have been supposed to have undergone modifications, due either to cursive hands or to intentional changes made by the borrowers. Prof. Bühler was of opinion that the alphabet imported into India was made to assume native Indian forms and disguised so cleverly that one would swear it was a native invention.¹

An independent and indigenous origin for the Indian Alphabet has, however, been suggested by General Cunningham, Prof. Dowson, and others; but since their suggestion was not so much based on positive historical evidences as on the futility of the attempts of others to derive the alphabet from any foreign source, it found no supporters. That the above is a correct presentation of the case with regard to the theories and the evidence, on which the theories accounting for the origin of the Devanāgarī are based, will be clear from the following extract from Issac Taylor's *The Alphabet* :—

“Three theories have been propounded: Prinsep, followed by Otfried Müller, was inclined to attribute the peculiarities of the Aśoka Alphabet to Greek influences, an opinion upheld by M. Senart and M. Joseph Halévy. Dr. Wilson's guess was that Aśoka's Buddhists derived their letters from Greek or Phœnician models.

“A Semitic origin had, however, been already suggested by Sir William Jones in 1806 and supported by Kopp in 1821. In 1834 Lepsius published his adhesion to this opinion, which was afterwards espoused by Weber, who was the first to bring forward in its favour arguments of real cogency. Benfey, Pott, Westergaard, Bühler, Max Müller, Friedrich Müller, Sayce, Whitney, and Lenormant have given a more or less hesitating adhesion to the Semitic hypothesis, but without adding any arguments of importance to those adduced by Weber. The most recent advocates on this side are Dr. Deeke, who has marred what might have proved a valuable contribution to the controversy by the introduction of the untenable theory of an ultimate derivation from the Assyrian Cuneiform, though the South Semitic Alphabet which may, he thinks, have been used in Persia or rather in Babylonia.

“A third theory, that of an indigenous origin, is upheld by specialists of nearly equal authority. This solution was first suggested by Lassen. He was followed by Mr. Edward Thomas, who decisively rejects every Semitic source, attributing the invention to the Dravidian races of Southern India. General Cunningham has propounded an elaborate scheme as to the mode in which, as he considers, the Aśoka Alphabet may have originated out of a primitive Indian picture writing. The final contribution to the argument is from the pen of Prof. Dowson, whose opinions are entitled to great consideration. His conclusion is ‘that the peculiarities of the Indian Alphabet demonstrate its independence of all foreign origin’ and that ‘it may be confidently urged that all probabilities and inferences are in favour of an independent invention.’

¹ *Ante*, Vol. XI., p. 270.

"A Greek source may be dismissed without serious examination, as it is beset by difficulties, both chronological and phonological, of a most formidable nature. Benfey's conjecture that it came direct from the Phœnicians is open to fatal objections. The trade of the Phœnicians with India, which commenced in the time of Solomon, ceased as early as the year 800 B. C. If the alphabet had been communicated at this early period, a variety of Indian Scripts would in all probability have sprung up during the long interval which elapsed before the time of Aśoka, whereas, in the third century B. C., a uniform alphabet prevailed over a vast Indian area. A further difficulty, which seems conclusive, is the want of any appreciable resemblance between the Aśoka Characters and the early Phœnician types.

"General Cunningham argues that if the Indians did not borrow their alphabet from the Egyptians, it must have been the local invention of the people themselves, for the simple reason that there was no other people from whom they could have obtained it. Their nearest neighbours were the peoples of Ariana and Persia, of whom the former used a Semitic Character, reading from right to left, and the latter a Cuneiform Character formed of separate detached strokes, which has nothing whatever in common with the compact forms of the Indian Alphabet. Mr. Thomas rejects a Semitic origin for the Aśoka Alphabet — (1) because of the different direction of the writing; (2) because of the insufficient resemblance of the forms of the letters; (3) because the Indo-Bactrian, which is of Semitic origin, is inferior to the Aśoka for the expression of the sounds of Indian languages. Prof. Dowson, in like manner, boldly challenges those who claim a foreign origin for the Indian Alphabet 'to show whence it came.'"

But in his own view of the matter, Issac Taylor goes as far as any of his colleagues declaring a foreign origin for the Indian Alphabet. He suggests some unknown South Semitic Alphabet as the probable source. He says that, in comparing the Indian and Sabeian forms, it must be borne in mind that no South Semitic inscriptions have as yet been discovered of a date sufficiently remote to supply the absolute prototypes of the Aśoka letters. It must therefore be remembered that it is only possible to compare sister-alphabets derived from a common but unknown source. The actual ancestral type of the Aśoka Alphabet is unknown, but there is no reason why it should not be ultimately discovered in the unexplored regions of Oman, or Hadramaut, or among the ruins of Ormus, &c.²

While thus Issac Taylor became content with only pointing out the probable source of the Indian Alphabet and did not go so far as to make this or that alphabet the parent of the Indian, Prof. Bühler took the field and marshalled powerful arguments to identify all the twenty-two Semitic letters in the Brahmā Alphabet and to explain the formation of the numerous derivative signs which, in his opinion, the Indians were compelled to add. It is merely an appearance of resemblance on which he has based his theories. As to actual resemblance between the North Semitic and the oldest Indian Alphabet, there is none. He thinks that the forms of the alphabet were intentionally modified by the Brāhmanas. He attributes these modifications to their pedantic formalism, a desire to have signs well suited for the formation of regular lines, and a strong aversion against all top-heavy characters. He says further on: "The natural result was that a number of the Semitic signs had to be turned topsy-turvy or to be laid on their sides, while the triangle or double angles occurring at the top of others had to be got rid of by some contrivance or other. A further change in the position of the signs had to be made when the Hindus began to write from the left to the right, as in Greek. Instances where the oldest position had been preserved are, however, met with both in borrowed and derivative signs."³

But the question is whether the desire to have letters well suited for the formation of a regular line precedes or succeeds the introduction of an alphabet. As the hypothesis presupposes

² Isaac Taylor, *The Alphabet*, Vol. II., p. 312.

³ Bühler, *The Origin of the Brahmā Alphabet*, p. 58.

DEVANAGARI ALPHABET

Plate I.

OLDEST SEMITIC AND INDIAN ALPHABETS.

	Archaic Phoenician	Mesa's Inscription	Assyrian weights	Intermediate forms	Original Brahma	Derivative Brahma
1	𐤀	𐤀			𑀓	𑀓
2	𐤁	𐤁		* 𐤂	𑀔 𑀔 𑀔	𑀔
3	𐤂	𐤂			𑀕	𑀕
4	𐤃	𐤃			𑀖 𑀖	𑀖 𑀖 𑀖 𑀖 𑀖 𑀖 𑀖
5	𐤄	𐤄	𐤅 𐤅		𑀗 𑀗 𑀗	
6		𐤆			𑀘 𑀘	𑀘 𑀘 𑀘 𑀘 𑀘 𑀘 𑀘 𑀘
7	𐤇	𐤇			𑀙 𑀙 𑀙 𑀙	𑀙
8	𐤈	𐤈		* 𐤉	𑀚 𑀚	
9	𐤉		𐤊		𑀛	𑀛 𑀛
10	𐤌	𐤌		* 𐤍	𑀜 𑀜 𑀜	
11	𐤎	𐤎			𑀝 𑀝	
12	𐤏	𐤏		𐤐	𑀞 𑀞	𑀞
13	𐤑	𐤑		* 𐤒	𑀟 𑀟 𑀟	𑀟.
14	𐤓	𐤓		* 𐤔	𑀠	𑀠 𑀠
15	𐤕 𐤕	𐤕	𐤖	* 𐤗	𑀡	𑀡 𑀡 𑀡 𑀡 𑀡
16	𐤘	𐤘		𐤙	𑀢 𑀢 𑀢 𑀢 𑀢	𑀢 𑀢 𑀢 𑀢 𑀢 𑀢 𑀢 𑀢 𑀢 𑀢 𑀢 𑀢
17	𐤛	𐤛		𐤜	𑀣	𑀣
18	𐤝	𐤝		* 𐤞	𑀤 𑀤 𑀤	𑀤 𑀤
19	𐤟	𐤟			𑀥 𑀥	
20	𐤠	𐤠			𑀦 𑀦 𑀦 𑀦	
21	𐤡	𐤡	𐤢		𑀧 𑀧 𑀧	
22	𐤣	𐤣	𐤤 𐤤		𑀨 𑀨 𑀨	

an alphabet, and as that kind of desire must necessarily be the result of long experience of disadvantages arising from writing in irregular lines, it follows that that desire is subsequent to the introduction of writing. Then where are those top-heavy Semitic letters which must, if they had been borrowed at all, have been in use in India prior to chopping off their tops, as imagined by Prof. Bühler? To hold that this process went on simultaneously with the borrowing of Semitic letters and the manipulation of derivatives from them, is an assumption beyond the sphere of science or history. Anyhow, the difference between the North Semitic and the Devanāgarī Alphabets can more easily be perceived than any semblance of resemblance between them. How far Prof. Bühler strains his arguments to explain away the actual differences and endeavours to establish some connection between the alphabets will be clearly seen from Plate I.

As my theory of the indigenous origin of the Devanāgarī Alphabet is based not so much on negative evidence disproving the theories of foreign origin held by others, as on positive documentary evidence, it is quite unnecessary for me to deal at length with the fallacies in the arguments of Prof. Bühler. The only apology for my attempt to disturb the conviction of Oriental scholars lies in the abundance of material which, while explaining all that is left untouched by Prof. Bühler and others, and throwing a flood of light on the origin of Tantric literature, not inferior in its bulk to any branch of Sanskrit literature, provides us with a fairer and a more reliable solution of the origin of the Devanāgarī than the Egyptian Papyrus scrolls do regarding the rise of the Phœnician or Semitic Alphabets.

Prof. Bühler has not explained, and could not, if he persisted in his theory, have explained why the Indian Alphabet has been called by such names as *Brāhmī*, *Mātrikā*, *Devanāgarī*, &c., and why each individual character of the alphabet has been designated by the name *akṣhara*. Moreover, the fact of each letter of the Devanāgarī having one or two dozen names — names which signify one or the other of the Hindu gods or goddesses — cannot, if Prof. Bühler's conclusions are to be accepted, admit of any satisfactory explanation.

The fact is that just as idols are now worshipped, so pictorial symbols of gods or goddesses were objects of worship in ancient India. As they called their goddess *Mātrī*, mother of the world, the symbol which stood for her has been called *Mātrikā*, picture of the mother. Just as in the words, *Rāmaka*, *Lakshmanaka*, &c., the suffix expresses, according to the rule of Pāṇini (5-3-96), the picture of *Rāma*, *Lakshmaṇa*, &c., so the suffix *ka* in *Mātrikā* must express no other meaning than the picture of the mother. But as this kind of recognition, even in words of the distinction between symbols and the symbolised, died out in the course of time, the very names of gods or goddesses were, with no distinguishing mark, applied to their symbols. Hence, the names of Vedic gods, *Akshara*, *Brahmā*, &c., became the names of the pictures as well. It is a well-known fact that names of gods were intentionally applied to goddesses and that the names of goddesses were *vice versa* applied to gods. This interchange of names might, perhaps, be due to the influence of the Monistic doctrine elaborated both in the later portions of the *Vedas* and in the early *Upanishads*, as well as to the fact that the Creator of the world was, as we shall see, worshipped as an hermaphrodite deity.

On the plate or leaf, on which the hieroglyphics were written for worship, some big circles and triangles were drawn, and the symbols of gods or goddesses were inscribed in the middle of such figures. The whole combination of the symbols and the circles has been, in the words of the *Taittirīya Upanishad*, called the City of the Gods, देवानां नगरम्.⁴ Hence, it stands to reason that the Indian Alphabet, many letters of which can, as we shall see, be identified with these hieroglyphics, has been called the *Devanāgarī*, or the Alphabet derived from the city of the gods. Hence, it is that the letters of the Devanāgarī came to bear the names of the hieroglyphics, which, in their turn, had appropriated to themselves the names of gods and goddesses.

⁴ 1, 27; 1, 31. *Taittirīya Āraṇyaka*.

The symbols were coloured with saffron powder, bile of a cow or blood. The colouring process was called *lepa* or *lipi*, from the root 'to lip,' 'to daub.' The attempt to derive the Sanskrit word *lipi* from the Semitic *dipi*, to write, seems to be far-fetched, and cannot be philologically supported. Such an attempt can only find its support in the theory of the Semitic origin of the Devanāgarī.

The origin of the Indian hieroglyphics.

The Monistic doctrine, so elaborately preached in the later portions of the *Rig-Veda*, the *Atharva-Veda*, and the earlier *Upanishads*, seems to have exercised so much influence over the minds of the ancient Hindus, that they came to regard the Universe as identical with its Creator. Each of the two constituents of the Universe, Pindānda, microcosm, and Brahmāṇḍa, macrocosm, was further separately considered as one with Brahmā, the Creator. Of this purport is the passage in Hymn XI. 8, 30, of the *Atharva-Veda* :—

“The waters, the gods, the Virāj with Brahmā entered into man. Brahmā entered into his body. Prajāpati presides over his body. The sun occupied the eye and the wind the breath of man. Then the gods gave his other soul to Agni, fire. Wherefore one who knows man thinks ‘this is Brahmā’; for all the gods are in him as cows in a stable.”

The ancient Hindus felt, therefore, no difficulty whatever in picturing to their minds the form of either the macrocosm, or its Creator, in terms of the members of human body. The sky was believed to be his head; the atmosphere, his lungs; the fiery region, i. e., the region where the sun appears, his belly; the cloudy region, his waist and loins; and the ears, his legs. But this kind of notion regarding the form of god did not, as will be presently seen, drive them at once to contrive a complete picture of the Creator in human likeness; but only helped them to have for worship some tangible symbols, drawn after the models of the five divisions of human body, corresponding to the so-called five elements. (See Plate VII.)

The *Kulaprakāśatantra* says :—

आकाशमण्डलं धूमं वर्तुलं परिकीर्तितम्
 षट्कोणमण्डलं वायोः कृष्णवर्णविन्दुलाञ्छितम्.
 सस्वस्तिकं त्रिकोणं तु रक्तं वहेस्तु मण्डलम्.
 अर्धचन्द्रमाविस्वच्छं पद्मद्वयविराजितम्.
 आप्यमण्डलमाख्यातं चतुरस्रं महेश्वरी.
 अष्टवज्ज्युतं पीतं धरामण्डलमीश्वरी.
 तत्तद्बीजसमायुक्तं मण्डलं पूजयेत्क्रमात्.
 तत्तद्वर्णेन निर्माय द्रव्येण परमेश्वरी.

‘The sky is said to be blue and circular. The atmosphere is represented by a six-petaled figure containing within it six dots. A red triangle with a *svastika* figure in it, is the region of fire. A bright-white semi-circle, decked with two lotus symbols, is the sphere of water. A brown rectangular figure, O Goddess, with eight symbols of Vājra, the weapon of Indra, is the globe of the earth. Having drawn all the above figures with the symbols of their seeds (*biḥja*), O Goddess, one should worship them.’ (See Plate VII.)

The *Sivārcharana Chandrika* is still more plain in its description of the identity of the Universe with its Creator or with human body. It says :—

पादाभ्यां जानुपर्यन्तं चतुरस्रं सवज्जकम्.
 जान्वोरानाभि चन्द्रार्धनिभं पद्मद्वयसमायुतम्.

 नाभितः कण्ठपर्यन्तं त्रिकोणं रक्तवर्णकम्.

 कण्ठाद्भूमध्यपर्यन्तं कृष्णं वायोस्तु मण्डलम्.

 भूमध्याद्ब्रह्मरन्ध्रान्तं वर्तुलं ध्वजलाञ्छितम्.

‘A rectangular figure with symbols of Vâjra represents the part of the body beginning from the legs as far as the knees. A semi-circle with two lotus symbols represents the part from the knees as far as the navel. A red triangle represents the portion from the navel to the neck. A black figure represents the part from the neck to the middle of the brows. A circle with the symbol of a flag represents the head, stretching from the middle of the brows to the *brahmarandhra*, a hole supposed to be at the centre of the head.’ (See Plate VII.)

These symbols of the so-called five elements, which constitute the Universe, are evidently approximate representations of the five divisions of human body, which are believed to correspond to those elements in nature. The ancient Hindus were, therefore, satisfied with this kind of invention of some tangible form for their god. It is probable that in this way the worship of idols, *i. e.*, worship of gods in human likeness, originated. Anyhow, it is certain that long before idols were set up in India, hieroglyphics of the above or similar description were objects of worship. There is reason to believe that before the time⁵ of Yâska, the author of *Nirukta*, there were no idols in existence in India, for he mentions the prevalence in his time of endless controversies as to whether gods have any form or not.⁶ It may, therefore, be presumed that before his time hieroglyphics were the only objects of worship with the exception of fire, and that those hieroglyphics were, as pointed out above, paving the way for the formation of the pictures of gods in human likeness. There is no reason to believe that the people of old, however ignorant and savage they might have been, had the audacity to presume that gods had the same form as they themselves had. It is only an indirect process of representing gods with symbols that led them to think that gods might not unnaturally have the same form as man. Idols appear to have sprung up in India in the 4th or 5th century B. C., for while commenting on the *sûtra* (5-3-99) of Pāṇini, Patanjali mentions the manufacture and sale of idols as the invention of the Maurya princes who lived 327 to 180 B. C.

While Prof. Max Müller held that the worship of idols in India was a secondary formation, a later degradation of the more primitive worship of ideal gods, Dr. Bollenson found clear references in the hymns to images of the gods. He writes “from the common appellation of the gods as *divo-naras*, men of the sky, or simply *naras* (*lares*), men, and from the epithet *nripéśas*, having the form of men (*R.-V.* III., 4, 5), we may conclude that the Indians did not merely in imagination assign human forms to their gods, but also represented them in a sensible manner. Thus, in *R.-V.* II. 33, 9, a painted image of Rudra is described :—

स्थिरेभिरङ्गैः पुरुरूप उग्रः
बभुवुश्चक्रेभिः पिपिशे हिरण्यैः ।

‘With strong limbs, many formed, awful, brown, he is painted with shining golden colours.’

“*R.-V.* I. 25, 13 (where it is said of Varuṇa that, ‘wearing a golden coat of mail, he veils himself in his radiance; spies sit round him’) appears also to refer to a sensible representation. . . . still clearer appears the reference to representations in the form of an image in *V.* 52, 15 :—

तु मन्वानाः एषां देवान् अदत्त.

‘I now pray to the gods of these Maruts.’

“Here it seems that the Maruts are distinguished from their gods, *i. e.*, from their images Besides the common expression ‘Vapus,’ ‘Tanu,’ ‘Rûpa’ (body and form), there is in the oldest language one which properly denotes an image of the gods, *vi.*, Sandris.”⁷

⁵ 6th or 7th century B. C.

⁶ *J. A. S. B.*, Vol. III., p. 231.

⁷ *Journal of the German Oriental Society*, XXII. 587 ff., quoted in Muir's *Sanskrit Texts*, Vol. V., p. 453.

As has been briefly pointed out above and will be shown at some length later on, these and other references to visible gods must be taken to apply more to hieroglyphics than to any idols in complete human likeness.

The description of the Hindu hieroglyphics, the use of which in worship is not a feature peculiar to one or other of the many sects of the Hindus, can be found at large in Tantric or Āgama literature. Different kinds of hieroglyphics are described in the literature of the Śakti worshippers, the Śaivas, the Vaiṣṇavas, the Jaiṇas and even the Buddhists. It is not now possible to ascertain whether the Jaiṇas and the Buddhists borrowed the Tantric practices during the decline of their respective creeds, or whether they had them in common with the Brāhmanas. The latter view is the more probable, inasmuch as mystic figures appear to have been carved in ancient Buddhist architecture here and there in India. But, as the hieroglyphics which gave birth, as we shall see, to the Devanāgarī Alphabet, are nowhere described so fully as in Tantric writings, it is necessary to turn our attention to a brief survey of that literature and its date.

The Tantric literature is as large as, if not larger than, any other branch of Sanskrit literature. Innumerable works composed in the style of aphorisms, poetry and prose, are still available. Many of them are believed to have been composed by god Śiva, because they are in the form of a dialogue between Śiva and his consort Pārvatī. There are also some *sūtras* still available attributed to Paraśurāma, Agastya and Gaṇḍapāda. There is, perhaps, no Brāhman philosopher, who was not a follower of the Tantric system in one or another of its various forms. Thanks to the printing press, a number of Tantric texts, with or without commentaries, fathered upon several reputed authors, have already been printed. But still a large mass of Tantric literature is lying unprinted in the many libraries of India, both private and public.

The main theme of the Tantric literature appears to have been originally the worship of the combined form of Śiva and Śakti. In its earliest aspect it appears to have been no other than Phallic worship, since the god Śiva and the goddess Śakti are described in authoritative Tantric texts as being represented by Phallic symbols. Śiva is regarded the male Creative principle, and Śakti the female:—

ब्रह्माण्डादिकवहन्तां तां वन्दे सिद्धमात्मकम्
यदेकादशमाधारं बीजं कोणत्रयात्मकम्.

P. 2, *Kālimata*.

‘I bow to the goddess, who is the mother of the blessed, who pervades the whole Universe, who is the eleventh basis (of the world), and who is the seed in the form of a triangle.’

त्रिकोणरूपा योनिस्तु
शक्तिरेकादशस्थाने स्थित्वा सूते जगत्त्रयम्.
विश्वयोनिरिति ख्याता सा विष्णोर्दशरूपकम्

Chap. X., *Jñānārṇava*.

‘The goddess Śakti, taking the form of a triangle and being the source (of the world) takes her seat on the eleventh pedestal and brings forth the three worlds. She is, therefore, known as the source of the Universe and the ten incarnations of the god Viṣṇu.’

While Śakti is thus said to be represented by a triangular symbol, the symbol to represent Śiva (see Plate VII.) is thus described:—

बिन्दुद्वयान्तरे दण्डाद्विश्वरूपो मणिप्रभः । .

Part II., *Nityāśhodaśīkārṇava*.

‘A rod between two dots shining as a precious stone is the form of Śiva.’

अण्डद्वयमध्यवर्तिनी सीरा.

Part II., *Varivasyārahasya*.

‘The plough-share between two eggs (is Śiva).’

अण्डद्वयस्थानीयौ द्वौ बिन्दू. सिरास्थानाया रेखा. शिवो मुष्कद्वयमध्यवर्ती नाडी नगिः पञ्चरागः इति साम्प्रदायिकी व्याख्या,

Pp. 10—12, Commentary of Bhāskarānanda on the *Varivasyādrakusya*.

‘Two dots represent the two eggs referred to above. And a straight line represents the plough-share. The ruby-like nerve (nervous stone) between two testicles is Siva. This is traditional commentary.’

It is more than probable that in its earliest form this kind of Phallic worship was purely symbolic and simple. But in the course of time it is likely to have become a means to the sensualistic clergy of the Tantric faith for realising their lascivious purposes. For there are Tantric texts which teach the abominable practice of worshipping naked women. Abominable as it was, this worship, with its revelries of drinking, flesh-eating, and sensual excesses, had the power to attract and hold under its sway a number of people. Thus, when it grew in importance and in extent, in spite of its revolting practices, a few Brāhman philosophers, who were pure in life and thought, seem to have thought it proper to put down the mischievous practice with all the means in their power. So they formulated a right form of Tantric worship under the name of **Dakṣiṇāchāra**, right-hand worship. They called the other kind of worship as **Vāmāchāra**, left-hand practice, and condemned it as leading to hell, though it might appear fruitful in this world. They composed what is called the *Subhāgama Panchaka*, five auspicious *Āgamas*. These *Āgamas* are attributed to five authors of Purāṇic fame, Vasishṭha, Sanaka, Suka, Sanandana, and Sanatkumāra. The *sūtras* of Agastyā and of Gaudapāda, and the works of Sankarāchārya and of many other Brāhman philosophers teach and propound the Dakṣiṇāchāra. In propounding this, without leaving its original symbolical aspect, they incorporated with it almost all the doctrines of their Monistic philosophy. In its two aspects, that of Dakṣiṇāchāra full of higher and nobler ideas and that of Vāmāchāra full of abominable practices revolting to philosophers, but attractive to the mob, this worship of the hermaphrodite deity called **Siva-Sakti** counted a vast number of people among its followers, and the other ancient sects of the Hindus could not stand aloof. They had either to incorporate some Tantric doctrines into their own religious texts or to see the followers of their own faith dwindle in number. They seem to have chosen the first alternative and thus arose various systems of Tantric worship, having a few of the Tantric doctrines common to all. It is probable that at the same time, the single worship of Siva-Sakti branched off into two different kinds of worship, that of Siva under the names Kāma, Rudra, Hara, &c., and that of Sakti under the names Durgā, Kāmī, Pārvatī, &c. But common to all the systems of the Tantric cult, whether ancient or medieval, is the worship of mysterious figures and the recitation of mystic syllables known as **mantras**. These *mantras* consist of meaningless monosyllabic sounds, formed out of single or compound alphabetic letters. Another peculiar feature, common to all the systems of the Tantric cult, is the designation of alphabetic letters composing the *mantras* by the names of gods or goddesses. For instance, the *mantra* called the *Panchadaśī*, which is, as the name suggests, composed of fifteen alphabetic letters, such as *ka, é, î, la, hrîṃ; ha, sa, ka, ha, la, hrîṃ; sa, ka, la, hrîṃ*, is thus described by Sankarāchārya, in his *Saundaryalaharī*:—

शिवशक्तिः कामः क्षितिरेव रविशक्तिकिरणः
स्मरो हंसस्तदनु च परामारहरयः
अमी हल्लेखाभिस्तिष्ठभिरवसानेषु यद्विताः
भजन्ते वर्णास्ते तव जननि नामावयवताम

‘O, Mother, the letters known as (i) Siva, Sakti, Kāma and Kshiti; (ii) then the letters known as Ravi, Sītākiraṇa (the moon), Smara (Kāma), Hamsa (the sun), and Sakra (Indra = Kshiti); (iii) and then the letters known as Para (Sakti), Māra (Kāma), and Hari (Indra); — those letters together with three *hrillekhās*, *hrîṃ*-sounds put at the end of each of the three groups, form the constituents of thy name.’

The names of these letters are, as we shall see, the same as, or are synonymous with, the names of the hieroglyphics from which the letters have been derived.

Before describing the hieroglyphics or ideograms, it is necessary to dwell at some length on the probable date of the composition of Tantric texts in general and of the origin of the Tantric cult in particular. It is presumed by many Oriental scholars that the worship of Siva or Sakti originated subsequent to the beginnings of the Christian era and that Tantric texts dealing with that worship are, therefore, the productions of medieval mystics. It is probable that many or almost all the Tantric texts are not earlier than the first four centuries before the Christian era, inasmuch as most of the texts presuppose the derivation of the Devanāgarī Alphabet from ancient ideograms long before that. Still, the traditions preserved in them regarding the development of Sakti-worship from prehistoric phallic worship are incontrovertible proof that the worship of the goddess Sakti in the form of hieroglyphics preceded by many centuries the worship of the same goddess in the form of terrible idols. The earliest authentic proof as to the prevalence of the worship of Sakti in the form of idols is furnished by an inscription on the Bhitari Lat of the Gupta period. The inscription has been partially restored and translated in page 8, Vol. VI., *J. A. S. B.*, by the Rev. W. H. Mill, D.D., Principal of Bishop's College. The text, together with the translation and historical remarks based upon it, is as follows :—

न विहित मनदान्मा तान्त्रधीर्दक्षीर्कीर्तिः

अविनतपलसात्ता विक्रमेण क्रमेण.

‘Possessed of clear insight into the profound wisdom of the *Tāntras*, with a spirit of unceasing silence (on their incommunicable mysteries and in accordance with their precept and discipline) mangling the flesh of the refractory in successive victories.’

ससार्चितस्कन्वरुद्ररत्नाकारकं नेतुः

महेशप्रतिगुप्तः

सततं सेवते मूर्तिमिमां यद्व्यात्र भूपतिः

रुद्रेणन्द्रेणाद्य देशे स मतः प्रणयपण्यधीरम्.

‘Whatever prince in this place perpetually worships this sacred image, is considered by Rudra (Siva) himself as one whose understanding is ennobled and rendered praiseworthy by his affectionate devotion, even in the land of Indra and other celestials.’

‘And here I must recall an observation that I have hazarded elsewhere, when commenting on the Allahabad Inscription (p. 268, Vol. III., *J. A. S. B.*), that the worship of the Saktis, with its existing mysteries and orgies, was most probably unknown in India at the date of that monument. The terms, in which that species of devotion is spoken of, about a century after, in the second of the metrical stanzas in the Bhitari Inscription, show that the same system was even then dominant and sufficiently powerful and seducing to enlist kings among its votaries. And while this (if I am correct in supposing the age of the Gupta dynasty to be somewhere between the first and the ninth centuries of our era) may be among the earliest authentic notices of that mode of worshipping Bhairava and Kālī, the mention of it at all furnishes an additional proof to my mind of the impossibility of referring these monuments to the earlier age of Chandragupta Maurya or of Alexander the Great and the century immediately following.’

It is clear from the above Inscription that Tantric worship was as predominant as it is now in the third and fourth centuries A. D., when the Gupta princes ruled over Northern India. But it is surprising to note an assumption in the remarks of Dr. Mill on the texts above quoted, that the mere mention of Tantric worship in this or any other inscription is sufficient proof that that monument must be subsequent to the period of the Maurya dynasty. For it is an historical fact to be borne in mind that there is no religious system in the world that has not its basis in the remotest antiquity. Innovations and changes may be made in all religions now and then, but the various root-principles on which different religions are based can be traced to a great antiquity. The

root-principle on which the Tantric system is based is phallic worship and the traditions connected with it. The various symbols and mysterious figures used in connection with this phallic worship, and the traditions and practices of the witchcraft surrounding it, go as far back as the *Atharva-Veda* and perhaps still earlier. Bhâskarananda, who was one of the followers of Tantric worship and an authority on Tantric matters, writes thus at the commencement of his commentary on the *Tripuropanishad* :—

श्री साङ्ख्यायनकल्पसूत्रविधिभिः कर्माणि ये कुर्वन्ते
येषां शाकलसूत्रमन्त्रनिचयः कौशीतकी ब्राह्मणम् ।
तैराराधकमध्यमन्त्रविततिः या पठ्यते बह्वचैः
ऋग्भिष्पोऽशभिर्महोपनिषदं व्याचक्ष्महे तां वयम् ।

‘We comment on that great *Upanishad*, the sixteen verses of which are recited by the followers of the *Rig-Veda* in the middle of their ritualistic performances. These followers of the *Rig-Veda* perform their ritual in accordance with the teachings of the *Kalpasûtra* of the revered Sâmkhyâyana, recite the mass of *mantras* collected in the *Sâkala sûtra*, and observe the formulas of the *Kausitaki Brâhmaṇa*.’

The “great *Upanishad*” referred to in the stanza is the *Tripuropanishad*, in which is found the description of the symbols representing Sakti or Bhaga :—

द्वामण्डला द्वा स्तना बिम्बमेकं
मुखं चाधस्त्रीणि गुहासदनानि.
कामीकलां काम्यरूपां विदित्वा
नरो जायते कामरूपश्च कामः

‘Two circles are two breast-nipples. One circle is the face. Below them are three cave-like abodes (triangle). On knowing this as the enchanting form of Sakti (Kâmi-kalâ, the body of Kâmi), one not only attains that enchanting form which is desired by all, but also becomes Kâma himself.’ (See Plate VI.)

भगदशक्तिर्भगवान्काम ईशः
उभा दाताराविह सौभागानाम्
समप्रधानौ समसत्त्वौ समोत्तयोः
समशक्तिरजरा विद्वद्योनिः।

Tripuropanishad.

‘Bhaga is Sakti and Kâma is Siva, combined with Bhaga. Both of them are dispensers of all kind of prosperity. Both, being inseparably interwoven together, are of equal rank, might and power, eternal, and the source of the Universe.’

When such a scholar as Bhâskarananda says that these verses, pregnant with phallic ideas, together with the other verses of the *Tripuropanishad*, are recited during their ceremonies by the followers of the *Rig-Veda*, there can be no doubt that the traditions connected with phallic worship have continued uninterrupted from the time of the *Rig-Veda* down to the present day. There is reason to believe that there existed two kinds of phallic worship: the one a symbolical or nature-worship, like that of Indra, Varuṇa, Agni, &c., and the other in a grotesque form. To the poets of the *Rig-Veda*, whose minds rose on high above the moon, the sun, and the sky, and saw behind them some divine principle modifying the face of nature, there appeared an eternal union of divine principles of opposite sex causing the Universe, and phallic worship was to the poets no more than a tribute of heartfelt reverence to a mental image, or an actual symbol of Prajâpati :—

विश्वयुर्वीनि कल्पयन्तु
स्वष्टा रूपाणि पिशन्तु ।
आसिञ्चन्तु प्रजापतिः
धाता गर्भं दधानु ते ॥

This is the hymn (185, X., R.-V.) with which every Brâhman bridegroom is required to address his bride on the occasion of nuptials :—

May the god Vishnu prepare thy womb;
May Tvashtri manufacture colours;
May Prajâpati sprinkle (the seed);
And may the protector bring up the embryo.

But in the hands of common multitude, who were not gifted with such mental faculties, phallic worship appears to have assumed a most grotesque and detestable type, which is plainly referred to by Lolla in his commentary on the *Saundaryalaharî* of Sankara, and which it is loathsome to describe here.⁸ It is this abominable worship of Kâma, which the Rig-Vedic poet seems to have had in his mind, while condemning those whose god was Sîsna⁹ (*phallus*). It may, however, be urged that, with a view to give a touch of antiquity to their doctrine, which came under evil repute with the followers of the *Vedânta* and other philosophical systems, such Tantric worshippers as Bhâskarânanda and others attempted to trace their doctrine to the *Vedas*. But a glance over the mystic figures and witchcraft treated of at length, both in Tantric texts and the *Atharva-Veda*, and a consideration of the development of Tantric doctrines from the phallic worship, described in the *Atharva-Veda* but condemned in the *Rig-Veda*, will sufficiently prove that Tantric worship is of remote antiquity.

Verses 32—34 of Hymn 2, K., of the *Atharva-Veda* are held as authoritative texts for the Tantric Srichakra (Plate II.), which is formed of mystic circles and triangles :—

अष्टा चक्रा नवद्वारा देवानां पूरयोध्या.
तस्यां हिरण्ययः कोशः स्वर्गो ज्योतिषावृतः ।
तस्मिन् हिरण्यये कोशे त्र्यरे त्रिप्रतिष्ठिते ।
तस्मिन्यद्व्योकाक्षं आत्मन्वैतत् तद्वै ब्रह्मविदो विदुः ।
प्रभ्राजमानां हरिणीं यशसा सम्परी वृताम् ।
पुरं हिरण्ययीं ब्रह्म आविवेशापराजिताम् ।¹⁰

'The impregnable city of the gods consists of eight circles and nine triangles (*dvâra*). Within it is a golden cell celestial and invested with light. In the triangle (*tryara*) and three dots (*tripratishthita*) within that cell, resides the One Eye. Those who know Brâhma think that this Eye is *âtman*. For into that impregnable city, which is resplendent, bright and invested with renown, Brâhma has entered.'

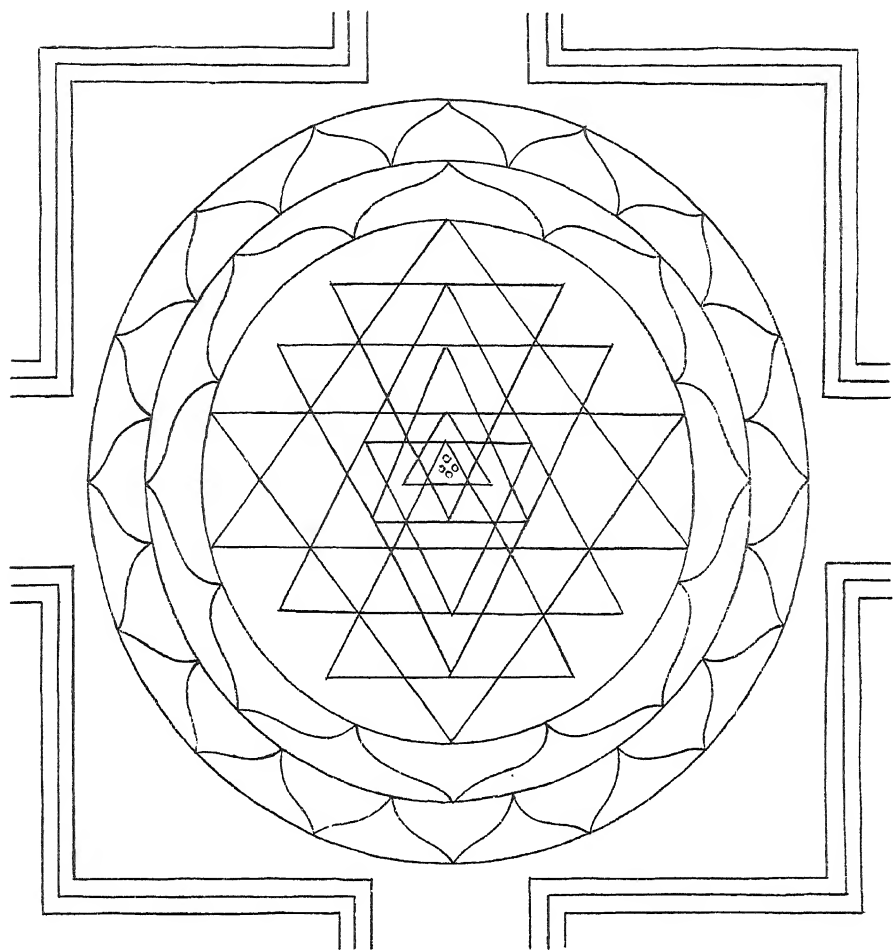
In his great commentary on the *Nityâ Shodasîkârṇava* called the *Setubandha*, Bhâskarânanda has interpreted the words *tryara* and *tripratishthita* as a triangle and three dots and, as the words *trikona*, *tryâsra*, *tryara*, *tripura*, *śringâtaka*, &c., are used in the sense of a triangle in all Tantric texts, there is no reason to doubt his interpretation. Both Bhâskarânanda in his *Setubandha* and Lolla in his commentary on *Saundaryalaharî* have interpreted the word *dvâra* as a triangle. If the above and other parallel passages¹¹ of the *Atharva-Veda* and the *Taittirîya Âranyaka* are, as they must be, taken to mean certain mystic figures actually drawn for worship, like those of the Srichakra of the Tantric cult, there can be no reason to call into question the above interpretations. The authorities on Tantric matters are all unanimous in finding in these passages a clear description of the Srichakra and of Kâmi-kalâ referred to above. It is not, however, certain whether the process of drawing the *chakra* at the time of the *Atharva-Veda* was the same as it is now. (See Plates VI. and VII.)

⁸ P. 180, Mysore Oriental Library Edition.

⁹ *Rig-Veda*, VII, 21, 3; 5.

¹⁰ Compare I., 27 — *Tai. Âranyaka*; V., 28, 11; XI, 4, 22 — *Atharva-Veda*; and XIV., 987 — *Mahabharata*.

¹¹ V. 28, 11 and XI. 4, 22, A.-V.; I, 27, *Tai. Ar.*



Śrīchakra.

The eight *chakras* are thus described in the *Bhairavayāmala*, quoted by Lolla in his commentary on *Saundaryalaharī*¹² :—

चतुर्भिर्दशवचक्रैश्च शक्तिचक्रैश्च पञ्चभिः ।
नवचक्रैश्च संसिद्धं श्रीचक्रं शिवयोर्वपुः ।
त्रिकोणमष्टकोणं च दशकोणद्वयं तथा ।
चतुर्दशारं चैतानि शक्तिचक्राणि पञ्च च ।
बिन्दुश्चाष्टदलं पञ्च पञ्च षोडशपत्रकम् ।
चतुरश्रं च चत्वारि शिवचक्राण्यनुक्रमात् ।

‘Four *chakras* presided over by Siva and five *chakras* presided over by Sakti — these nine figures constitute the *Srīchakra*, which is the abode of Siva and Sakti. They are a triangle, an eight-petaled figure, two ten-petaled figures, and one fourteen-petaled figure. These five are the *chakras* of Sakti. One small circle (*bindu*), an eight-petaled figure, one sixteen-petaled figure, and one square form the four *Sivachakras*.’

These figures are ordinarily drawn as in Plate II. and overlap each other. Lolla accounts for the difference in number between the *Atharva-Vedic* and the Tantric *chakras*, as enumerated above, by counting the two ten-petaled figures as one and making only eight distinct *chakras* in conformity to the number enumerated both in the *Atharva-Veda* and the *Taittirīya Āraṇyaka*.

After drawing this *Srīchakra* on a plate or a leaf, the devotee is required to inscribe in its centre the figure of *Kāmi-kalā* (Plate VI.) :—

त्रिकोणे बैन्दवस्थाने अधोवक्त्रं विचिन्तयेत् ।
बिन्दोरुपरिभागे तु वक्त्रं संचिन्त्य साधकः ।
तदुपर्येव वक्षोजहितयं संस्मरेद्बुधः ।
तदुपर्येव योनिं च क्रमशो भुवनेश्वरीम् ।¹³

‘In the interior of the triangle, which is the seat of Bindu, the devotee has to meditate upon the lower face (of Sakti). Having meditated on the face drawn above the Bindu (dot) as well, he has to recollect the breast-nipples above the face. Then by meditating on a triangular symbol of creation (*yoni*), he has to form gradually the picture of the Queen of the World in his mind.’

Clearly the picture required to be meditated upon in the above verses is no other than *Kāmi-kalā* turned upside down. With such clues as these afforded by Tantric texts, one can clearly understand what is meant by the words *ashṭāchakra*, *tryara*, *tripratishthita* and *kośa* in the above passages of the *Atharva-Veda*. Nor do the traditional interpretations of these words clash with their derivative or literal sense. What, in the absence of the light thus thrown by Tantric texts and tradition on the obscure passages of the *Atharva-Veda*, would have appeared more than mystic becomes now as clear and intelligible as one could wish. We can clearly understand the common sense and simplicity with which the poets of the *Atharva-Veda* drew eight circles or triangles to represent the city of their gods and three dots and a triangle to represent their goddess. It is not only unreasonable, but also more than mystic, to think that such practical men as the Vedic bards talked of only imaginary *chakras*, gates, cities, or triangles, and never had those figures in a tangible form before them for worship. Although the drawing of the *Srīchakra* is quite simple compared with the elaborate and complicated forms of sacrificial altars which were and are still, as described in the *Sulbasūtras*, constructed with mathematical precision, it may be that the *Atharva-Vedic* *Ashtāchakra* was quite different from, and perhaps simpler than, the *Srīchakra*; for, perhaps, owing to the particular honour in which the *Srīchakra* is held among other *chakras*, Bhāskarananda and Lolla might have taken the Vedic text to mean the *Srīchakra* alone. It is, however, usual among Tantric worshippers to have simpler figures for

¹² P. 22, Mysore O. L. Edition. Also compare stanza 11 of *Saundaryalaharī* and quotations in the commentary in the same stanza.

¹³ Quotations from *Chatuṣṣatī* in p. 65, *Saundaryalaharī*, M. O. L. Edition.

worship. In the *Kadimata*, a Tantric MS. which, as its name implies, is an authoritative text of those, whose *mantra* begins with the syllable, *ka*, the following *chakra* is described :—

पञ्च चतुर्दशदलं बहिर्वृत्तद्वयं तथा ।
लिखित्वा कर्णिकामध्ये योनिं मायोदरां लिखेत् ।
दलेष्वपि तथाशक्तेश्चतुर्दशसु संलिखेत् ।
भगमालां मध्यशक्त्यामावाह्याभ्यर्चयेद्बहिः

‘Having drawn a fourteen-petaled circle within two concentric circles, one shall draw within it a triangle containing a phallic symbol in the middle. In the fourteen petals of the figure of the goddess Sakti, a series of Bhaga-symbols, he shall also inscribe. Having invoked the presence of the goddess Sakti in the central symbol, he has to perform the external worship.’

Nor is there any mystery in the number eight of the *chakras* and the number nine of the *dvāras*, holes or gates, for in his commentary on the *Bhāvanopanishad*, Bhāskarananda says:—

मूलाधारादिषट्कमूर्धाधस्तदहस्त्रदलकमले द्वे
लम्बिकामिति नवाधाराः¹⁴

‘The six *chakras*, — namely, (1) Mūlādhāra, prime support ; (2) Maṇipūra, the watery zone decked with precious stones ; (3) Svādhishthāna, one’s own seat ; (4) Anāhata, sounding though not struck ; (5) Viśuddhi, the zone of purification ; (6) and Ājñā, command — two thousand-petaled lotuses both below and above the six *chakras*, and the edge of the epiglottis form the nine *chakras*.’

Here leaving the epiglottis which is plainly a later addition, the eight *chakras* mentioned in the hymn may be taken to correspond to the six divisions of human body, the legs, the waist, the navel, the heart, the throat, and the brows. Of the two lotuses, one is for the god or goddess to stand upon and the other to wear on the head or to form the head. Not only are the *chakras* believed to correspond to human body, but also taken to represent the six divisions of the Universe, as already pointed out. As for the nine gates, they are enumerated in the same commentary thus :—

श्रोत्रचक्षुर्नासार्नां द्वयं द्वयम्
जिह्वागुह्यपायव एकैक इति¹⁵

‘Two, two gates in each of the organs, the ear, the eye and the nose. One gate in each of the organs, the tongue, the generative organ, and the anus.’

Nor are the words *Bhaga* and *Kāma*, so frequently used in the *Atharva-Veda*, devoid of the phallic sense which they convey in Tantric texts.

In the following Hymn,¹⁶ *Bhaga* is used in its ordinary sense devoid of any divine attribute:—

(1) As the wind tears this grass from the surface of the earth, thus do I tear thy soul, so that, thou woman shalt love, shalt not be averse to me.

(2) If ye, O two Aśvins, shall unite and bring together the loving pair, — united are the Bhagas of both of you (lovers), united the thoughts, united the purposes !

(3) When the birds desire to chirp, lustily desire to chirp, may my call go there as an arrow point upon the shaft !

(4) What is within shall be without ; what is without shall be within ! Take captive, O herb, the soul of the maidens endowed with every charm.

(5) Longing for a husband, this woman hath come, I have come longing for a wife. As a loudly neighing horse, I have attained to my good fortune (*Bhagena aham samdgama*).

¹⁴ P. 239, *Bhāvanopanishad* printed along with the *Saundaryalahari*, M. O. L. Edition.

¹⁵ P. 34, *Bhāvanopanishad*, the same Edition.

¹⁶ II, 30, A-V.

Here the comparison of his attaining to his fortune with that of a loudly neighing horse undoubtedly suggests the exact meaning that is intended to be conveyed by the word Bhaga. While translating the above verses, Maurice Bloomfield says that Bhaga here seems to be used in a double meaning ('fortune' and 'vulva').

But in the following passages the word Bhaga is used in the sense of a goddess :—

(1) "Bhaga told me to marry a wife just in the same way as the Aśvins married the Sūrya, the Sun, who possesses a good productive quality." — 2, 82, 6, A.-V.

(2) "I invoke the peaceful Bhaga, so that she may endow you (loving pair) with harmony of mind and heart." — 2, 74, 6, A.-V.

As regards the god Kāma, he is invoked under a number of synonymous words, Prajāpati, Skambha, Vaitasa, &c. The word Vaitasa has been undoubtedly used in the sense of *virile membrum*. Prof. Muir says¹⁷:—"In the *Rig-Veda* X. 95, 4, 5 (compare *Nirukta* III. 21) and *Satap. Br.* XI. 5, 1, 1, the word Vaitasa has the sense of *membrum virile*. Are we to understand the word Vaitasa (reed) in the same sense here, as denoting a Linga?" Also, while translating the Atharva-Vedic hymn addressed to Skambha or Brahmā, where the word Vaitasa is synonymously used with Brahmā, Prof. Muir entertains similar doubts. He says: "I know not whether this word has here its ordinary meaning or the same sense which is assigned to the word Vaitasa in *R.-V.* X. 95, 4, 5, which is addressed by Ūrvasi to Purūravas; *Satap. Brāhmaṇa* XI. 5, 1, 1, and *Nirukta* III. 21, and also *R.-V.*, IV. 58, 5; and *Satap. Br.* VII. 5, 2, 11."

I cannot see the reason why the phallic sense assigned to the word Vaitasa should be doubted when the whole Skambha Hymn becomes, if the word is taken in its phallic sense, intelligible, freed from all its mystery. The entire Hymn addressed to Skambha is full of such words as 'of this limb,' 'in which limb,' and 'from which limb,' &c. The use of these expressions can only be consistent with some pictorial form of the god drawn for worship. Then alone we can understand the catechetical method of identifying the several visible limbs of the picture with several constituents of the universe. To say that such demonstrative pronominal words as 'this,' 'of this,' &c., are not meant to refer to some visible objects at hand, is the same as saying that the Vedic bards were ignorant of the elementary rules of Sanskrit Grammar in daily use. It is not only violating Sanskrit Grammar, but also setting at nought the tradition preserved in all the Tantric texts of representing gods by pictorial symbols.

Following both grammar and tradition, the Skambha Hymn can be thus translated:—"In what member of this (*asya*) does austere fervour stand? In which member of this is the ceremonial contained? In what parts of this do religious observance and faith abide? In what member of this is truth established? From what member does *agni*, fire, blaze? From which does the wind blow? From which does the moon pursue her course traversing the mighty body of Skambha? In what member of this does the earth reside and in which member of this the atmosphere? In what member is the sky placed, and in which the space above the sky? Whither tending does the upward fire blaze? Whither tending does the wind blow? Tell, who is that Skambha to whom all devotees anxiously turn and into whom they enter? Whither tending, do the half months and the months in making up the year proceed? Tell that Skambha to whom the seasons and other divisions of the year advance? Whither tending do the two young females of diverse aspects, the day and night, hasten in unison? Tell that Skambha on whom the Prajāpati has supported and established all the worlds? How far did Skambha penetrate into that highest, lowest, and middle Universe, comprehending all forms which Prajāpati created. And how much of it was there which he did not penetrate? How far did Skambha penetrate into the past? And how much of the future lies in the face of this?

How far did Skambha penetrate into that one member which he made by thousands? Tell, who is that Skambha in whom men recognise the worlds and receptacles, waters and Brahmâ, and within whom are nonentity and entity? In whom austere fervour energising maintains its highest purity? In whom the ceremonial, faith, waters and Brahmâ himself are comprehended? In whom earth, atmosphere, sky, fire, moon, sun and wind are placed? In whose body all the thirty-three gods are contained? In whom the earliest Rishis, the Rik, the Sâman, the Yajus, the earth and one Rishi reside? That Purusha in whom immortality and death are comprehended; in whom the oceans reside as the veins? That Skambha of whom the four regions are primeval arteries, and in whom sacrifice displaces its energy? They who know Brahmâ can understand the transcendental. He who knows the transcendental and also the Prajâpati, as well as those who know Brahmâ, can realise Skambha. Tell that Skambha of whom the fire is the head, the Angirasas the eye, and demons (Yâtus) are the limbs. Tell that Skambha of whom Brahmâ is said to be both the mouth and honeyed tongue, the Viraj the udder? From whom they extracted the *Rig* and cut off the *Yajus*; of whom the *Sâma* verses are the heirs, and the *Atharva-Veda* the mouth. Men regard the standing branch of nonentity as paramount and those inferior men think of nonentity worship thy branch. Tell who is that Skambha in whom the Âdityas, Rudras, and Vasus are contained; on whom the past, the future, and all worlds are supported; whose treasure the thirty-three gods always guard. Who knows that treasure which ye guard, O gods? Where those gods who know Brahmâ worship the transcendental and he who sees that with his eyes will come to know Brahmâ. Mighty, indeed, are those gods who have sprung from nonentity. Other people say that one member of Skambha is nonentity. Where Skambha, generating, brought the ancient one into existence, they consider that that ancient is one member, Skambha. In whose members the thirty-three gods found their bodies. Those who know Brahmâ can understand those thirty-three gods. Men know the Hiranyagarbha to be supreme and ineffable. Skambha shed forth in the interior of the world that gold (*hiranya*). In Skambha are contained the worlds, austere fervour, and the ceremonial. In Indra are contained the worlds, austere fervour, and the ceremonial. I know thee to be visible Indra (*Indram tvâ veda pratyakisham*). In Skambha is everything placed. Repeating the very name (the worshipper) invokes (thee) before the sun, before the dawn. For the unborn first sprang into being and attained to that independent power, than which nothing higher has ever been. Reverence to that greatest Brahmâ of whom the earth is the basis, the atmosphere the belly, and who made the sky his head; of whom the sun and the ever-renewed moon are the eyes; who made *agni* his mouth; of whom the wind formed two of the vital airs and Ângirasas the eye, who made the regions his organs of sense. Skambha bears these two worlds, the earth and sky. Skambha bears the wide atmosphere. Skambha bears the six vast regions and has pervaded this entire Universe. Reverence to that greatest Brahmâ, who, born from austere toil and fervour, penetrated all the worlds; who made Soma to be alone. How is it that the wind does not rest? How is not the soul quiescent? Why do not the waters, seeking after truth, ever repose? The great being is absorbed in austere fervour in the midst of the world, on the surface of the waters. To whom all the gods are joined, as the branches around the trunk of a tree. Say who is that Skambha to whom the gods with hands, feet, voice, ear, eye, present continually an unlimited tribute. By whom darkness is dispelled. He is free from evil; in him are all the three luminaries which reside in Prajâpati. He who knows the golden reed standing in the waters is the mysterious Prajâpati’ — X. 7, A.-V.

Undoubtedly, the golden reed which the poet has taken to be visible Indra, can be no other than the ruby-like rod between two dots of Tantric literature. Neither is the word Skambha (= stambha = pillar = rod) less significant of the *linga*. Nor are the several limbs of Skambha, identified with the several constituents of the Universe, other than the symbols of the latter. Still more clearly does the Purusha Hymn (X. 2, A.-V.) establish the fact that at the time of the

Atharva-Veda, pictorial representations, more or less similar to those of Tantric literature, were actually made for worship. This hymn has already been quoted in part, so far as it deals with *chakras* and triangles. Prof. Muir, in his Sanskrit texts, has thus remarked¹⁸ on the hymn : —

“The *Atharva-Veda* contains a long hymn (X. 2) on the subject of Purusha, which does not throw much light on the conception of his character, but contains a number of curious ideas. The deity being conceived and described in this hymn as the man or male (*purusha*), — the great archetype and impersonation of that active energy of which men are the feeble representatives upon earth — the poet has been led to imagine the object of his adoration as invested with a visible form and with members analogous to those of the human frame, and he then goes on to speculate on the agency by which the different portions of Purusha's body could have been constructed, and the source from which he could have derived the various attributes through which he formed the Universe, and ordained the conditions under which its several departments exist. The minute questions regarding the members of Purusha, with which the hymn opens, may have been suggested to the author by an observation of the curious structure of the human body, and by the wonder which that observation had occasioned.”

It is more than probable that if Prof. Muir had deeply thought on the *chakras* and triangles of the hymn and also on the close analogy between the Atharva-Vedic and Tantric doctrines regarding symbolism and witchcraft, he would, instead of remarking ‘the poet had been led to imagine,’ have said that ‘the poet had been led to represent the object of his worship with visible symbols.’

(To be continued.)

NOTES AND QUERIES.

TALAPOIN.¹

THIS Indo-European word has long been a puzzle to scholars. It means a Buddhist ecclesiastic. According to Yule's *Hobson-Jobson*, Crooke's ed. s. v., the oldest known form is *talagrepo*, occurring in a list of terms for ecclesiastics of sorts in Mendez Pinto (1534), and also as *grepo talapoy*.

Then, still in the 16th century, we have quoted for us, *talapoi*, *tallapoie*, *talipois*, *talapoin* in English writers and in English translations of Italian writers. In the 17th century the word is quoted from Portuguese, Italian, German, French and English writers as *talapoi*, *talpooy*, *talapoi* and *talapoin*. In the 18th century we are given *talapoi*, *tallapoie*, *tallopín* and *talapoin* in Dutch and English writers, and lastly *talapoin* from Italian and French writers in the 19th century.

Oddly enough, De La Loubère's *Siam*, which gives perhaps more about the *talapoin* than any other contemporary book, is not quoted. De La Loubère assumes *talapoin* to be a well-known term and does not give a derivation for it, as he usually does in the cases of Oriental terms quoted by him.

1693. “Of the talapoins and the Convents.” — Chapter XVII., *Eng. trans.* 1693, p. 113.

1693. “Though at Siam there are some Talapoinesses or women, who in most things do observe the rule of the talapoins.” — *op. cit.*, *loc. cit.*

In the Museum of Archæology at Cambridge, an image, dating about 1700, from Syriam, near Rangoon, is inscribed : — “*Talapay, i.e., Religiosi in Pegu Regno, effigies.*”

So much for the forms of the word. Now as to derivations. *Talipot* (= *tāla-patra*) is the leaf of the toddy palm or palmyra, used as a sunshade by the Buddhist ecclesiastic (peculiar to himself as an honour), and it has been assumed that the term for the sunshade has been transferred to the user. This has been accepted by such competent writers as Pallegoix (1854), Koeppen (1857), and Bigandet (1880). To support this derivation, there is the following argument from the form *talapay*. The Sanskrit ecclesiastical term *patra*, a palm-leaf, became *pei-to-lo* in Chinese, cut short popularly to *pei*, and transferred to Burma in the form *pe*. So *tala-pe* would equal *tālapatra*, the ecclesiastical palm-leaf. This derivation involves a Burmese source

¹⁸ *Sanskrit Texts*, Vol. V., p. 374.

¹ *Vide* Yule's *Hobson-Jobson*, s. vv.

for the term and the transfer of the name from the palm-leaf sunshade to the man who carried it.

Considering the date at which the word first appears, the derivation is more likely to be from Peguan (*i. e.*, Mon or Talaing) than from Burmese. On this assumption, Gerini, *Hist. Retrospect of Junkceylon Island*, 1905, pp. 55 and 139, commenting on Forrest's *Voyage*, 1792, which talks about "twenty priests called tellopoy," explains the word as tala-poi, "my Lord." This is correct Peguan and a reasonable derivation for the form talapoin, which is Portuguese originally, so far as Europeans are concerned.

But Gerini seems to think that it explains also Mendez Pinto's talagrepo and grepo talapoy, because he says (p. 55), the word is properly tala, lord, and *kh'poi*, our (my), though he abandons this at p. 139 and says that *poi* is our (my). *Poi* is "our" in Peguan no doubt, but the form *kh'poi* I cannot find. So I fear that talagrepo and grepo are still unexplained.

Now, Mendez Pinto's list of ecclesiastics is, (1) grepo, (2) talagrepo, (3) rolin, (4) neepoi, (5) bico, (6) sacareu, (7) chaufarauho.

Rolin is an old word for Buddhist monk. It occurs in Ovington, 1690 (*vide ante*, Vol. XXIX.

p. 28) in three forms, raulini, roolim, and royolet. It occurs again, in 1801, in Buchanan's *Religion, etc., of the Burmas* (*loc. cit.*) thus:— "These priests by Europeans commonly called Talapoins, and by Muhammadans Raulins, are in the Burma language called Rahans and in the Pali Thaynka [for Saṅgha]." The Burmese term *rahan* = Pali *arahanta*, a celibate monk.

The Neepoi, Gerini says, *op. cit.* p. 55, are novices or deacons (*mnih-kh'poi*), but at p. 139 he says the term for novice is *thūpoi* and *th'poi* and not *kh'poi*. *Mūh-poi* would mean in Peguan "our men" or "our people," but I cannot find the term *thūpoi* for a novice.

Bico is clearly the *bhikshu* or *bhikkhu*, the begging monk, as to whom De La Loubère has a quaint note, p. 119:— "Mr. Gervaise distinguishes the Talapoins into *Balouang*, *Tchaou-cou* and *Pecou* . . . In this Country I never heard speak of the word *Picou*, but only of *Tchaou-cou*."

Sacareu seems to represent the Sankrat of De La Loubère (p. 114 ff.), the Lord or Master of a Convent [*scil.* monastery], "whom the missionaries have compared to our Bishops."

R. C. TEMPLE.

8th March, 1906.

BOOK-NOTICE.

THE CHAMPU-JIVANDHARA OF HARICHANDRA, edited by T. S. KUPPUSWAMI SASTRI. Tanjore: 1905. (Sarasvativilasa Series, No. IV.)

IN two former issues of this Journal (Vol. XXXII., p. 240, and Vol. XXXV., p. 96) I noticed two previously unpublished Sanskrit works of the Jaina author Vādibhasintha which have been edited by Mr. Kuppaswami Sastri — the *Gadyachintāmaṇi* and *Kṣhatrachūdāmaṇi*. Both are based on Guṇabhadra's *Uttarapurāṇa*, and consequently are posterior to about A. D. 900. The same holds good for Harichandra's *Champu-Jivandhara*, now edited for the first time by the same scholar. The subject of all three is the legend of Jivandhara; but, while the *Gadyachintāmaṇi* is written in prose and the *Kṣhatrachūdāmaṇi* in the Anuṣṭubh metre, the new work belongs to the *champu* class, *i. e.*, it consists of a mixture of ornate prose and of verses in various metres. As the editor remarks in his preface to the *Gadyachintāmaṇi*, there are passages in Harichandra's *champu* which closely resemble certain passages in the two works of Vādibhasintha; but it is difficult to decide for

which of the two authors priority may be claimed in such instances. As Harichandra lived after A. D. 900, he is certainly distinct from that namesake of his whose prose composition is praised in Bāṇa's *Harṣacharitam*. I cannot say if he was identical with the physician Harichandra who resided at the court of a king Sāhasāṅka, but feel inclined to identify the author of the *champu* with the composer of the poem *Dharmasarmāmbhūdaya* (Kāvya-mālā, No. 8). Both styled themselves 'Mahākavi Harichandra' and were members of the Jaina sect, and on pp. 147–150 of his edition Mr. Kuppaswami Sastri notes some passages of the *Dharmasarmāmbhūdaya* which remind us strongly of the *Champu-Jivandhara*. But, even apart from this connection, the new work possesses so much intrinsic merit, and is edited with such care and scholarly judgment, that it must be considered an important contribution to Sanskrit literature. The type and get-up are excellent and reflect credit on the Sri Krishna Vilasa Press at Tanjore.

E. HULTZSEN.

Halle, 6th July, 1906.

NOTES ON FEMALE TATTOOING FROM OOTACAMUND.

BY B. A. GUPTÉ, F.Z.S.,

Personal Assistant to the Director of Ethnography for India.

1. — Tambâlas.

A PEASANT woman from the Madura District has only the *pakolam* or tank on her arms (see Plate, fig. 1).

2. — Palugaundârs (Herbalists).

A woman from Katumbatli in the Coimbatore (Koimbatûr) District has a *tâmare* or lotus (see Plate, fig. 12) on the dorsum of the hand, and a number of *kole* or bunches of nails covering both arms (see Plate, fig. 2). On her forehead she has a *tenure pachaka* (sacred ashes) to show that she is a Saiva (see Plate, fig. 3).

3. — Kavares (Dealers in Cloth).

A woman has both arms covered with a series of tanks (Plate, fig. 1) bordered by a creeper which she calls *maligudi-phu* or jasmine. On her forehead she has a perpendicular line down the middle to show that she is a Vaishnava. She repeatedly asserted that only married girls in her caste are tattooed.

4. — Pariahs.

Thirty-three were examined. Of these twenty have a tank (Plate, fig. 1) and *shuralbatânu* or peas (Plate, fig. 4). Three have a *nalapure*, a straight line with an arrow-head, and a moon, *chandran*.

A Christian of Pariah descent has, in addition to all this, a triangular *vângi* (armlet) on the biceps (Plate, fig. 5), which is usually worn as a gold or gilt-plated ornament on the back of the hand. She was unable to explain it, but it is well known in the Thana District of Bombay as the tinsel coronet worn by Hindu brides at the marriage ceremony. This and the other tattoo-marks are relics of the former Hindu religion of the family. She is a worshipper of Mâri-Mâ (Mary-Mother), but it is to be noted that another Pariah woman, still a Hindu, with the peas tattooed on her arm, is a worshipper of Vir-Mâtâ (Hero-Mother), an unidentified goddess.

One section of the Pariahs has the kite depicted in several ways (Plate, figs. 6, 7, 8, 9) and these women assured me that they will not kill a kite at any price. As it is well known that the Pariah will eat anything, this tattoo-mark and the repugnance of the wearers to killing the animal tattooed requires explanation, unless it be accepted that the kite was the sectional totem.

5. — Badugas.

A woman has two large circles (Plate, fig. 10) on each temple, together with the usual stars and horizontal line between the brows. On her arms she has large combs (Plate, fig. 11), and one at the wrist with the symbol of the lotus, *thumare* (Plate, fig. 12). On the dorsum of the hand she has the sun (Plate, fig. 13).

On the left arm the name Murgai is tattooed in Tamil. It is that of the woman who performed the tattooing and is a sign of the influence of civilization. The comb, the lotus, and the sun are due to modern Hindu environment, but on the shoulders she has three dotted horizontal lines, which is the tribal-mark of the Baduga, put there as a means of recognition in case of loss by seizure or wandering in the jungles. Here the tattoo-marks throw back to the primitive nomadic customs of her tribe.

6. — Gangādhikaras.

A woman from Mysore has the water-pot of the Ganges (Plate, fig. 14) and the *chula* or fire-place (Plate, fig. 15). She cannot explain this, but the association of the two marks points to a Northern origin connected with Sita's tattooed kitchen (*ante*, Vol. XXXIII., 1904, p. 177).

7. — Toḍās.

The Toḍās say that their women are tattooed after marriage or rather conception, as a proof of the married condition of these polyandrous women.

8. — Male Tattooing.

Owing to the influence of environment, six males have Tamil names tattooed on their arms and four cool women have nothing but the names tattooed. Those names are those of sisters, brothers, grandmothers, playmates, and of the women who perform the tattooing.

A THEORY OF THE ORIGIN OF THE DEVANAGARI ALPHABET.

BY R. SHAMASASTRY, B.A.

(Continued from p. 267.)

CHAPTER II.

Athurvanic and Tantric Witchcraft.

While Bhaga is invoked in the *Atharva-Veda* for progeny and for the maintenance of harmony between husband and wife, and is thanked for providing wives, Kāma is given the functions of both the Creator and God of Love. In the philosophical hymn (IX. 2, A.-V.), Kāma, the creative desire, is one of the primeval forces; while in the hymn (III. 25, A.-V.) Kāma assumes the function of Cupid. The consideration of the symbolical practices of the ritual of the latter hymn, the performance of which is supposed to arouse the passionate love (*vaśīkaraṇa*) of a woman, tends to prove that the Athurvanic Kāma is no other than symbolical Kāma of Tantric literature. The hymn is thus translated by Maurice Bloomfield:—

(1) "May Kāma, the disquieter, disquiet thee; do not hold out upon thy bed! With the terrible arrow of Kāma, do I pierce thee in the heart."

(2) "The arrow of Kāma, winged with longing, barbed with love, whose shaft is undeviating desire, with that, well-aimed, Kāma shall pierce thee in the heart."

(3) "With that well-aimed arrow of Kāma which parches the spleen, whose plume flies forward, which burns up, do I pierce thee in the heart."

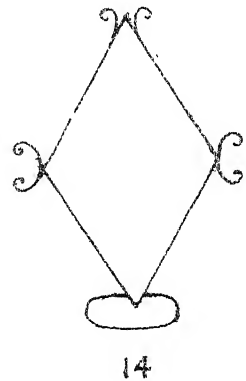
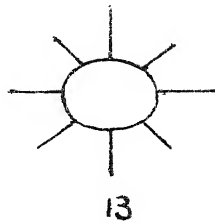
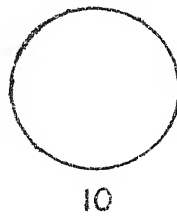
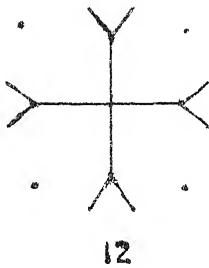
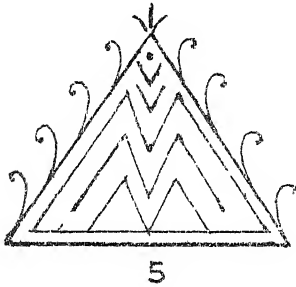
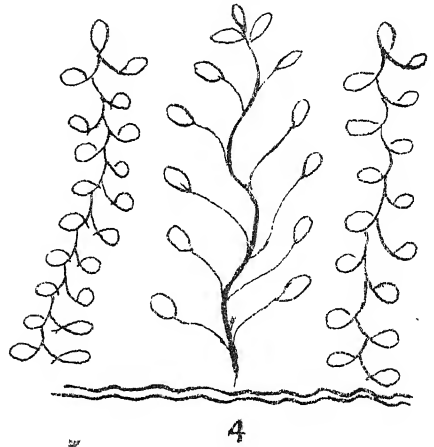
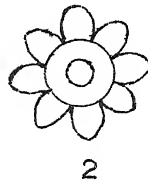
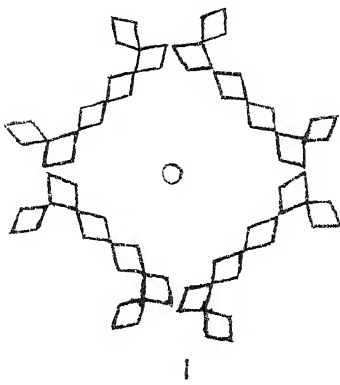
(4) "Consumed by burning ardour, with parched mouth, do thou (woman) come to me, plaint, (thy) pride laid aside, mine alone, speaking sweetly and to me devoted."

(5) "I drive thee with a goad from thy mother and thy father, so that thou shalt be in my power, shalt come up to my wish."

The most important symbolical practice, which is to accompany the recital of the hymn, is thus described in *Kauśikasūtra*:—

प्रतिकृतिमावलेखिनीं शम्भूषेण भंगड्येन
कण्टकशल्ययोलुकपत्रया सितालकण्डया हृदये विध्याति.

FEMALE TATTOOING IN OOTAGAMUND



‘By means of Dârbhyûsha-bow with a bow string made of hemp and an arrow whose barb is a thorn, whose plume is derived from an owl and whose shaft is made of black ala-wood, the lover pierces the heart of the pictorial representation (of a woman).’

While translating the above *sûtra*, M. Bloomfield interpreted the words “*âvalekhinim pratikritim*” as “an effigy made of potter’s clay.” But there is nothing in the *sûtra* itself meaning potter’s clay. The word *lelcha*, which is derived from the same root as *âvalekhinî*, is often used in the text itself in the sense of scratching.

सप्तमयादा इत्युत्तरतोऽमेस्सस लेखा लिखति प्राच्यः

76, 21, *Kausikasûtra*.

‘While asking the bride to recite the hymn *Saptamaryâda* (seven limits, &c., during the Saptapadî ceremony in marriage), the priest draws on the north to the fire seven lines towards the east.’

Similarly, the word *parilekha* is also used in the sense of scratching or drawing.

वाचा बद्धाय भूमिपरिलेखम्.

52, 4, *Kausikasûtra*.

‘To release a man tied by curse, the earth is scratched.’

There is also another hymn (130, VI., *A.-V.*), in which a woman is depicted as performing for the purpose of arousing the passionate love (Tantric, *vasîkaraṇa*) of a man, the same symbolical practice of piercing, with similar arrow and bow, the heart of the pictorial form of her lover.

It may be urged that the practice of pictorial writing may be true for the time of the *Kausikasûtra*, but that it cannot be admitted with equal certainty for the time of the *Atharva-Veda*. But the consideration of the gambling hymn (7, 50, *A.-V.*) will certainly dispel all doubts on this point:—

अजैषं त्वासं लिखितमजैषमुत संरुधम्
अविं वृको यथा मयदेवा मथनामि ते कृतम्

7, 50, 5, *A.-V.*

‘I have conquered thee who art scratched here. I have not only conquered, but also bound thee here. As a wolf destroys a sheep, so do I destroy thy charms.’

While commenting on the above verse, Sâyana says that gamblers usually mark certain symbols on a definite spot, and play on the same spot to ensure their victory.

Turning now to Tantric witchcraft, we see almost exactly the same practice. I take, for instance, two passages from the *Nityâshodasikârṇava* and its commentary, the *Setubandha* by Bhâskarananda. The former work is in the form of a dialogue between Siva and his consort Pârvatî:—

लिखेद्रोचनयैकान्ते प्रतिमामवनीतले ।
स्वरूपां चात्र शृंगारवेषाभरण भूषिताम् ।
तत्फालगळहृन्नाभिजन्ममण्डलयोजिताम्
जन्मनाममहाविद्यामंकुशान्तावदभिर्तिम्
सर्वगसंधिसलीनमालिख्य मदनक्षरम्

'The picture of a woman to be captivated, consisting of her face, throat, breast, navel and her generative organ, together with her peculiar ornaments and dress, shall be drawn with *rochana* (a bright yellow pigment prepared from the urine or bile of a cow) in a secluded place. The picture of *ankuśa* (a hook used to drive an elephant), combined with the symbol of sacred knowledge and the name of the beloved, is to be attached. The symbol of *Madana* (*Kāma* = a straight line between two dots) is to be written in all the joints of the pictorial form. (See Plate VI.)

The other passage runs as follows : —

लिखित्वा विपुलं चक्रं तन्मध्ये प्रतिमां यदि ।
नाम्ना लिखति संयुक्तां ज्वलन्ती चिन्तयेत्ततः ।
शतयोजनमात्रस्था त्वद्दृश्यापि च या भवेत् ।
भयलज्जाविनिर्मुक्ता साप्यायति विमोहिता ।

P. 108, *Nityāśhodāśikādr̥paṇa*:

'Having written in the centre of a large circle the picture of a woman, together with her name, one has to think of her as languishing with the effects of love. However great may be the distance, she will run to the lover, abandoning all her fear and shame.'

Then follows the commentary on this passage, which clearly manifests the force of conservative spirit with which time-honoured customs and doctrines, however crude and absurd, were regarded as inviolable. It was likely that, owing to the omission to mention the particular writing ingredient in the above passage, worshippers might use other than traditional materials. With a view to avoid so profane a practice, the commentator kindly took the trouble to supply the omission. He says : —

'The omission to mention the name of the particular writing ingredient in the above text is due to the consideration on the part of the author that the nature of the material can be easily understood by reference to the rules laid down in similar contexts in other authoritative Tantric texts. The *Dakṣiṇāmūrtisanhita*, for example, lays down : —

‘कृत्वा सिन्दूररजसा चक्रं तत्र विभावयेत् ।’

'Having drawn the circle with red lead, the worshipper shall contemplate on it.'

This kind of decision by reference to outside authority is quite in accordance with the theory of 'similar contexts' propounded by the *Mīmāṃsakas* (Vedic commentators) with regard to similar rituals.

This insistence on adhering to long-continued customs regarding writing materials is equally perceptible regarding the form of pictures. The enumeration made in the first passage of such important members as 'forehead,' 'neck,' 'heart,' 'navel' and 'generative organ' recalls the simple picture of *Kāmi-kala* in the *Tripuropaniṣad*, while it admits of no doubt that witchcraft, prehistoric in its origin, Athurvanic in its infancy, and Tantric in its youth, old age and decay, has undergone only such modifications as misinterpretations and misunderstandings of past traditions rendered possible. It must necessarily follow that the process of drawing, with cow's bile or blood, the rudimentary outlines of victims, essential to the satisfactory performance of sorcery, is far anterior to the art of painting and coeval with, and perhaps earlier than, the *Atharva-Veda*. Regarding sorcery itself, Prof. Macdonell observes as follows :¹⁹ —

"All India is pervaded by sorcery from the *R.-V.* (7, 104; 10, 84; 10, 128, 155) through the Yajush literature, and curiously enough also the *Upanishads* (Br. Ar. 6. 4, 12) through the

systematic Vidhāna texts to the *Tāntras* of the worshippers of Sakti. Especially, the Yajush and Sranta texts frequently abandon for a moment their main theme in keen remembrance of him that 'hates us and whom we hate.' This is either done by imparting to one or another sacrificial act a similar turn by a conscious symbolic modification of the practice or in the so-called *kāmyeshitayah* many of which are directed against enemies. Thus the formulas of the ritual literature are quite frequently identical with or similar to the prose passages of the Ābhichārika hymns of the *Atharva-Veda* In judging the chronology of the Athurvan collection in its finished aspect, it is important to note that these formulas certainly existed in Vedic literature outside the Athurvanic schools, and prior to any Athurvan redaction. The practice of sorcery, if not its imprecations, goes back to Indo-European times (*Avesta*, Yātu). Pāṇini, 4, 4, 96, still describes as Rishau, i. e., as Vedic, the kind of *mantra* which he calls '*hrīḍya*,' according to the scholiast, in the sense of '*hrīḍayasya bandhanah*,' captivating the heart, *Vaśīkaraṇa mantra*. Especially forceful is 5, 31, A. V., containing a catalogue of homely, animate or inanimate objects, within which spells were instituted : — An unburnt vessel, grain, raw meat, the cock, goat and other animals, the Gârhapatya fire, house-fire, house, assembly hall, gaming place, the army, the drum, the arrow and the weapon, the well and the burial-place, &c."

As the phallic gods Kāma and Bhaga of the Tantric literature cannot, as pointed out above, be other than the Kāma and Bhaga of the *Atharva-Veda*, phallic worship must have necessarily existed in Vedic India, as its existence in mediæval and Modern India is fully warranted by Tantric literature on the one hand, and by the Kāma festival, celebrated even to this day, on the other. The Kāma festival is still observed by a few sects among the Brāhmins and by almost the whole of the non-Brahmanic community of the Hindus. A rod two feet long is tied crosswise to a pole five or six feet in height. One or two winnowers, almost triangular in shape, old and worn out, are attached to the cross-bar. This effigy is taken in procession through the streets, with the accompaniment of drums beating, with indecent songs sung in praise of Bhagadevatâ and Kāmadeva, and with the dancing of harlots. In a definite place in a street, where a number of old and worn-out winnowers are previously heaped up for the purpose of burning the effigy, the pole with its cross-bar, as representing Kāma and Bhaga, is set on fire, while the multitude simultaneously begin to beat their mouths, sending forth loud outbursts of hideous sounds.

Also, the infallible evidence that is furnished by the comparative study of religions, not only tends to prove the existence of phallic worship in Vedic India, but also carries it as far back as Indo-European times. For while phallic worship was predominant both in ancient Greece and Rome, there is no reason to doubt that it formed part of Āryan stock of religions and also found its home in India. Regarding the phallic worship in ancient Greece, the following description is found in Chambers' *Encyclopædia* : —

"The phallus is a representation of the male generative organs used at certain Dionysian festivals in ancient Greece. It was an object of common worship throughout the nature religion of the East, and was called by manifold names, such as Linga, Yoni, &c. Originally, it had no other meaning than the allegorical one of that mysterious union between the male and the female, which throughout nature seems to be the sole condition of the continuation of the existence of animated beings; but at a later period, more particularly when ancient Rome had become the hot-bed of all natural and unnatural vices, its worship became an intolerable nuisance and was put down by the Senate on account of the more than unusual immorality to which it gave rise. Its origin has given rise to much speculation, but no certainty has been arrived at by investigators. The Phœnicians traced its introduction into their worship to Adonis, the Egyptians to Osiris, the Phrygians to Attys, the Greeks to Dionysus. The common myth concerning it was the story of some god, deprived of his powers of

generation — an allusion to the sun which in autumn loses its fructifying influence. The procession in which it was carried about was called *Phallagorgia*, and a certain song that was sung on that occasion was called the *Phallikon Melos*. The bearers of the *phallus* which generally consisted of red leather and was attached to an enormous pole, were the *phallophori*. *Phalli* were on those occasions worn as ornaments round the neck, or attached to the body. Aristotle traces the origin of comedy to the ribaldry and the improvised jokes customary on those festivals. *Phalli* were often attached to statues, and of prodigious size; sometimes they were even movable. At a procession of Ptolemy Philadelphus, a *phallus* was carried about made of gold and 120 yards long. Before the temple of Venus at Hierapolis, there stood two *phalli*, 180 feet high, upon which a priest mounted annually and remained there in prayer for seven days. The *phallus* was an attribute of Pan, Priapus, and to a certain extent also of Hermes."

Besides the consideration of the identity or almost exact similarity between the practices of Tantric and Atharva-Vedic witchcraft under the presidency of the phallic gods, Kâma and Bhaga, there is also the consideration of epigraphic evidence, which is of much importance in determining the chronology of Tantric worship. It has already been described how lines, circles, triangles, and squares or rectangles are some of the figures that were required in assigning a pictorial form, not only to victims aimed at in sorcery, but also to the presiding deities Kâma and Bhaga. Similar figures, intended of course to represent some gods or goddesses, are found carved, not only on ancient Hindu coins, but also on pillars and walls of ancient temples. There can be no doubt that those coins which bear the symbols of Kâmi-kalâ, consisting of one circle to represent face, two circles breast-nipples, and a triangle the mysterious organs, are older than coins with regular epigraphic inscription. (See Plate III.) Regarding his own collection of the earliest Hindu coins, James Prinsep observes thus: —

"It²⁰ is an indisputable axiom that unstamped fragments of silver and gold of a fixed weight must have preceded the use of regular coin in those countries where civilization and commerce have induced the necessity of some convenient representatives of value. The antiquarian will have, therefore, little hesitation in ascribing the highest grade of antiquity in Indian numismatology to those small flattened bits of silver or other metal which were occasionally discovered all over the country, either quite smooth or bearing only punch-marks on one or both sides; and generally having a corner cut off, as may be conjectured, for the adjustment of their weight. Their average weight is 50 grains or the same as the *tanka* or 3 *maṣas* of the ancient Hindu metrology. Indeed, the word *tanbu-sāla*, mint, goes to prove that these are the very pieces fabricated for circulation under that name." — (Footnote.)

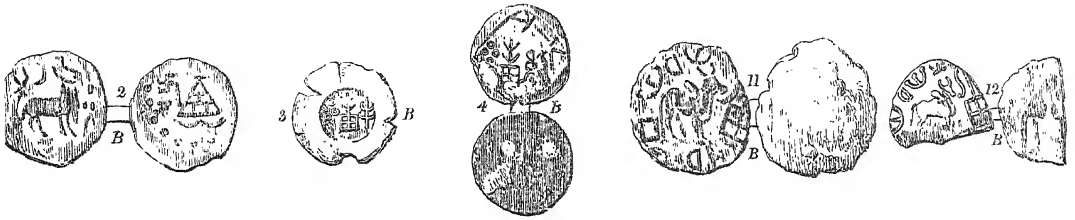
"Many instances of these have been given in Colonel Mackenzie's collection (figs. 101—108 of Wilson's plates), who describes them as 'of an irregular form, bearing no inscription, occasionally quite plain and in any case have only a few indistinct and unintelligible symbols: that of the sun or a star is most common, and those of the Lingam (?), the crescent, and figures of animals may be traced. The Colonel's specimens were chiefly procured. Others have been dug up in the Sandabans and many were found at Behat (fig. 14, *J. A. S. E.*). But the few selected specimens in Colonel Mackenzie's collection (figs. 24 and 29) yield more food for speculation than the merely smooth pieces above alluded. On all these we perceive the symbol of the sun to be the faintest of those present. In two instances (figs. 28 and 29) it is superposed by symbols which may be hence concluded to be more recent. These are severally the ☉, Chaitya (?), the tree, the Svastika卐, and the human figure, besides which, in fig. 26, we have the elephant and the bull and the peculiar symbols of figs. 34—37. They are all stamped at random with punches, and may naturally be interpreted as the insignia of successive dynasties, authenticating their currency."

²⁰ *J. A. S. B.*, Vol. IV., p. 623.

DEVANAGARI ALPHABET.

Plate III.

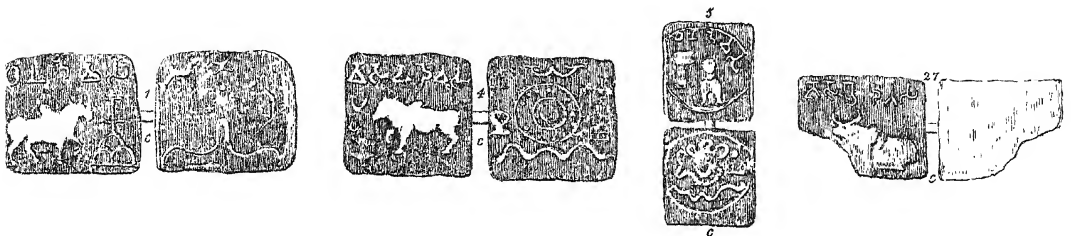
ANCIENT HINDU COINS IN THE JOURNAL, ASIATIC SOCIETY OF BENGAL.





1. Reproduced from Vol. III., Plate IX. p. 227.



2. Reproduced from Vol. IV., Plates XXXIV. and XXXV. p. 626.













3. Reproduced from Vol. VII., Plate LX. p. 1052.

"In one, fig. 30, does there appear any approach to alphabetic characters, and here the letters resemble those of the *lāts*, or of the caves on Western India, the most ancient written form of the Sanskrit language. From the above originals seem to have descended two distinct families, of which one was produced by the hammer and die, the other by casting in a mould. Of the latter, easily recognisable by the depth of the relief, the projecting keel on the margin, showing where the moulds were united — and the greater corrosion due to the softness of the cast metal. — we have various groups and subdivisions, but most of them agree in bearing the  monogram for the obverse, sometimes as in figs 34—37, with addition of two smaller symbols, , like the sign of Taurus reversed."

"On the reverse we have frequently a dog with a collar (and bell?), guarding a sword or a flagstaff of victory (Jayadhvaja, figs. 20, 21, 34, 36). At other times an elephant (fig. 39), a bull (37), or the sacred tree (15, 18), and, in rarer cases, the device on both sides is changed as in figs. 40, 41. Figs. 18, 42, 43 (in the latter of which the elephant might easily be mistaken for a Devanāgarī letter) are of the cast species."

"How far the antiquity of the first Buddhistic groups of coins may have approached the epoch of Buddha (544 B. C.), it is difficult to determine, but the acquisition of their similitude to the Indo-Scythic coins must have been posterior to the breaking up of the genuine Bactrian Dynasty, perhaps about the commencement of the Christian era."

As it is unnecessary to reproduce here the figures of all the coins referred to in the quotation, only such figures as can throw some light on the nature and form of Indian hieroglyphics are reproduced in Plate III. It can be seen from the figures how a circle followed by two circles and a triangle beneath are, as described in the verse of the *Tripiṭopaniṣad* quoted above, stamped on Hindu coins, the antiquity of which admits of no doubt whatever. What in the above quotation is imagined to be a dog with a collar, is no other than the figure of Śakti, made up of a circle and two circles, crowned with the figure of half moon. Only the circles are not drawn apart and are not exactly circular. This clumsiness is clearly due to the rude process of sketching or stamping the hieroglyphics on pieces of metal. Similarly, the symbol , mistaken for Chaitya, is clearly the figure of Kāmī-kālā without the triangle, but with an additional symbol of a half moon to form a crown for the goddess. Whether the figures of Kāmī-kālā or of Śiva (figs. 2, 3, 4, group 1; figs. 19, 33, group 2; and fig. 1, group 3 — Plate III.) were superposed after the symbols of similar or different description became worn out, it is quite impossible to determine. Anyhow, there is no reason to doubt that those coins which contain only symbols are far anterior to those that contain regular inscriptions. For it is not only unlikely, but also unnatural, that coins with mere symbols should have been struck when writing had become current.

As regards the relation between these symbols and a few of the Devanāgarī characters, it is not merely either an accidental approach in resemblance or an imaginary one, as in the case of Prof. Bühler's Semitic models and the Brāhmī Characters, but such a perfect likeness as must necessarily and unmistakably exist between a parent and its offspring. The symbol in fig. 43, which, in the above quotation, was not only mistaken for an elephant, but also apprehended as likely to be mistaken for a Devanāgarī letter, appears to have been intended, together with the other symbols, to mean the name 'Ayodhya.'  = A,  = y,  or  = dh,  = y. The last symbol  = dh, with another symbol  as in fig. 5, seems to have been intended to convey the idea 'dhana,' 'wealth.' Similarly, the symbols in figs. 17 and 18 seem to have been intended to mean 'Ayodhya' and 'Ayodhyam,' the Svastika figures , , like the double rectangle of fig. 43, standing for A. It is immaterial whether the ancient mint authorities had or had not such an idea while stamping their coins with these symbols, and there is

nothing strange in finding in these symbols letters corresponding to the above words, inasmuch as these symbols have been, as we shall see, taken for those letters.

The coins containing the inscription '*negama*' are, according to Sir A. Cunningham, anterior to the conquest of India by Alexander the Great, inasmuch as they are found to contain the very archaic forms of letters. Besides, the absence of medial vowels in the inscription of Ayodhya coins (figs. 11 and 12), and the insertion of initial vowels in the place of medial vowels in the inscriptions of Vassudeva coins (figs. 4, 27, group 3, Plate III.) are incontrovertible proofs regarding the priority of these coins to the time of Aśoka, when medial vowels are found to have long been completely elaborated. Hence it must be admitted that coins with smooth surfaces or with hieroglyphics are far earlier than the 6th or 7th centuries B. C. Can it be doubted then that the description of the hieroglyphics in such **Tantric texts** as the *Tripuropanishad*, &c., is the reproduction of Tantric tradition of bygone ages?

Besides ancient coins, the walls of ancient temples, as well as stones lying in the vicinity of a few temples in India, are also found to have hieroglyphic symbols chiselled on them. Out of the carved and plain blocks of granite and sandstone found in the bed of a river in the vicinity of Suddyah, Upper Assam, a triangular weather-worn block of granite is said to contain certain symbols engraved upon it. Regarding these symbols Major F. S. Hanny observes thus :—

"They may, perhaps, have some meaning and give a clue to the era of the building, — one or two of the letter-like figures assimilate with some of the characters of the ancient Devanāgarī Alphabet; but the shaded figures are too deeply cut to suppose they are more than symbolical of a particular era and people."

An examination of these symbols (as shown in Plate IV.) will, I am sure, establish the argument I have been putting forward. They are no more than hieroglyphics intended to represent the **several Tatvas of the Universe**, corresponding to the several members of the human frame, and thereby form an outline of the picture of a god or goddess.

The symbols, marked by me with numbers, may be arranged in the following order :—

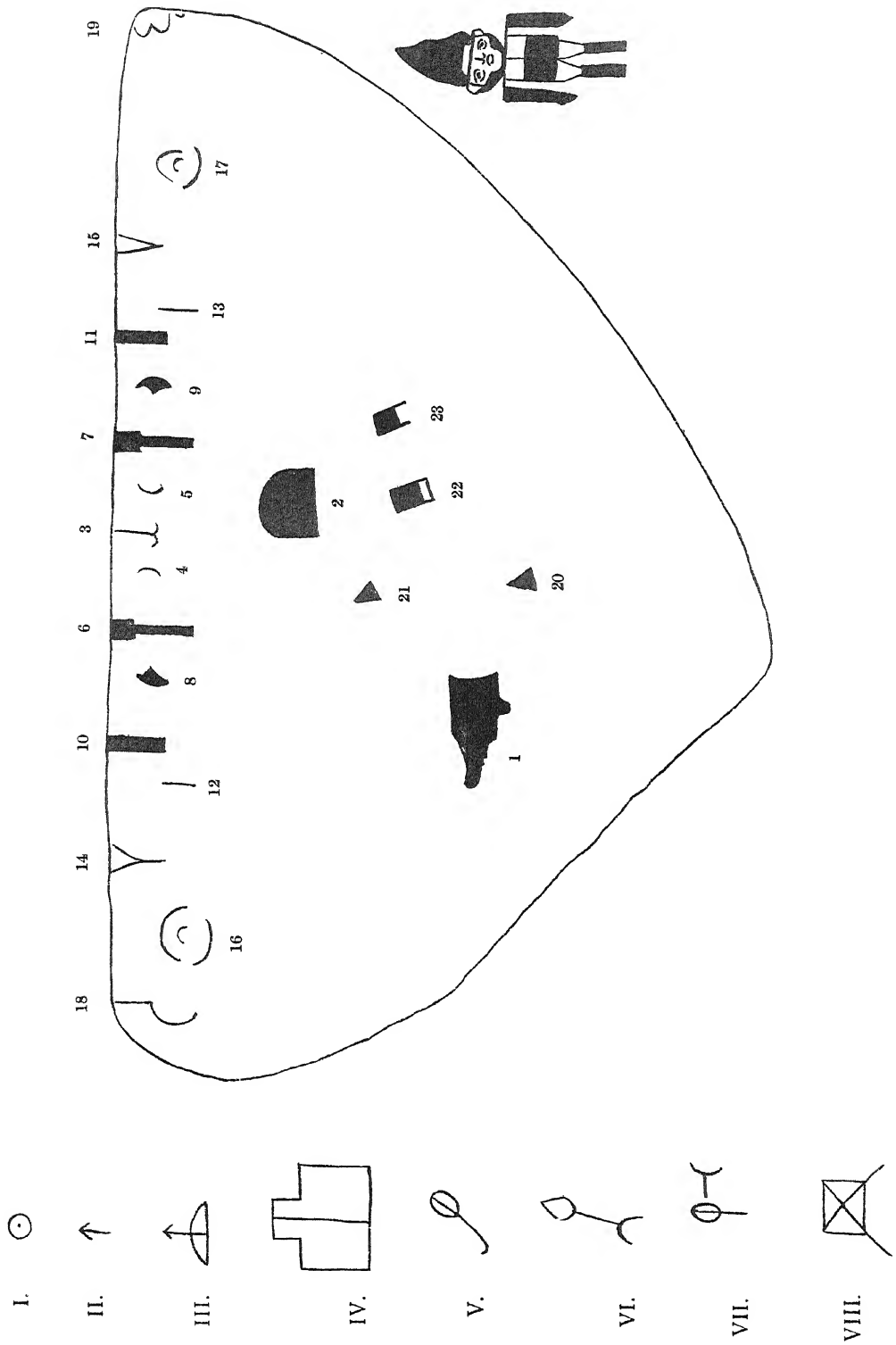
1. Head-dress.	16 & 17. Eyes.
2. Head.	18 & 19 (19 worn away). Ears.
3. Nose.	20 & 21. Hands.
4 & 5. Lips.	22 & 23. Trunk. (Vāmapārśva left side and Dakṣinapārśva right side.)
6 & 7. Arms.	As the lungs are believed to be
8 & 9. Cheeks.	Viśuddhichakra, seat of purification,
10 & 11. Legs.	the upper portions of the
12 & 13. Forehead when placed in parallel lines.	figures representing them seem
14 & 15. Thighs.	to have been unshaded.

Also those symbols which are carved in the foundation of the enclosure wall of the temple, and also on the elephant near the same river, and which Major F. S. Hanny thought to be typical of the mason or of the builders, are evidently the pictures of the "weapons" of the god. The symbols marked with Roman numbers in Plate IV. are, (I.) a *chakra*, (II.) an arrow, (III.) a bow with an arrow, (IV.) another form of a bow with an arrow, (V.) a *lotus* bud, (VI. and VII.) some weapons, and (VIII.) a shield or a square.

Regarding the antiquity of the temple ruins in Assam, Captain E. Tuite Dalton observes thus:²¹—

"The *Yogini Tantra*, a work of high repute in Assam, as its contents are supposed to have been communicated by Śiva to his consort Pārvatī, states, regarding the king Naraka, that, though

Plate IV.



an 'Asur,' infidel, he was in such favour with the gods that they made him the guardian of the temple of Kāmikhya. It is not improbable that the temple was originally erected by Naraka; but of this we have no certain evidence. The assertion made in the *Tantra*, however, would at least lead us to suppose that the temple was in existence in his days. (Robinson's MS.).

"The socket of the *yoni* is cut so as to accord with the square and octagonal portion of the inserted part of the *linga*. The removal of a heap of stones in front of this edifice disclosed the foundation of another shrine that appears to have been surmounted by a circular or octagonal temple. This covered a crypt some 3½ feet below the surface, neatly faced with cut stone, and having at the bottom, bedded in a circular slab or *yoni*, a Mahādeva, in the form of a *Linga*."

To sum up: — The chief doctrines of Tantric system are much older than they have hitherto been supposed, and are, in fact, Athurvanic in character — (1) because the Tantric Kāma and Bhaga, known also by the names Siva and Sakti, are no other than the phallic god and goddess Kāma and Bhaga of the *Atharva-Veda*: (2) because the Tantric and Athurvanic practices of witchcraft are almost identical: (3) because the symbols which, as representing gods or goddesses, are dealt with in Tantric literature must precede the manufacture of idols in human likeness: and (4) because the same symbols as those treated in Tantric literature are stamped on Hindu coins of undoubted antiquity. From this it must necessarily follow that, although the Tantric works which furnish ample material to prove the growth of the Devanāgarī Alphabet out of indigenous hieroglyphics may be recent, and in some cases quite modern, yet those Tantric passages which treat of symbolical worship and of the meaning and purpose of symbols must be either exact quotations from older works, which they replaced, or modern compositions containing ancient traditions.

CHAPTER III.

The Tantric Hieroglyphics.

Having thus far investigated the reasons for admitting the antiquity of the Indian hieroglyphics, which, as we shall see, have given rise to the Devanāgarī Alphabet, let us now turn our attention to the consideration of the hieroglyphics treated of at length in Tantric literature:—

मध्ये कालं बिन्दुर्द्विप इवामाति वर्तुलाकारः ।
तदुपरि ततोऽर्धचन्द्रोऽन्वर्थः कान्त्या तथाकृत्या ॥
अथ रोहिणी तदूर्ध्वं त्रिकोणरूपा च चन्द्रिकाकान्तिः ।
नादस्तु पञ्चराग इवाण्डद्वयमध्यवर्तिनी सीरा ॥
नादान्तस्तव्यस्थिता बिन्दुयुक्ता लङ्ग-गलवत् ।
तिर्यग्बिन्दुद्वितये वामोऽक्षत्सिराकृतिरशक्तिः ॥
बिन्दुद्वयश्चाकाराद्य व्यापिका प्रोक्ता ।
ऊर्ध्वाधो बिन्दुद्वितययुतरेखाकृतिस्तमना ।
सैवोर्ध्वबिन्दु हीनोन्मनास्तदूर्ध्वं महाबिन्दुः ॥

P. 17, *Varivasyārahasya*.

'In the middle of the forehead does a circular dot shine as the flame of a lamp. Above it is the semi-circle which resembles the half moon, both in form and colour. Then comes above it the figure of Rôdhinî, the obstructor, which has the form of a triangle, and is as brilliant as the moonlight. But the figure of Nâda, sound, is like a ploughshare, as brilliant as a ruby, between

two egg-shaped figures. The figure of *Nādānta*, the end of sound, is in the form of a ploughshare, touching a circular dot drawn to its right. The figure of *Sakti* is like a ploughshare, connected with the left one of two circular dots placed in parallel. The figure of *Vyāpika*, the pervader, is a triangle starting from a circular dot. A perpendicular straight line terminated both above and below in a circle is what is called *Samanāh*, with the mind. The same figure without the upper circle is called *Unmanāh*, the mind going up. Above all these figures is the great circle.' (See Plate V.²²)

Similarly, in the *Siddhānta-sārdāvali*, an Āgama manuscript, attributed to Aghorasiñhachārya, more or less the same symbols with two more, are thus described :—

घोषो मेधा क्षमास्थो विषमथ च ततश्चेतना चन्द्रखण्डः
व्यथं दृग्बृत्तसीरोऽरुणकिरणहलस्सेन्दुसंस्कारमेण ।
वृत्ताकंस्त्रिशिखं द्विविम्बकलिता रेखा द्विकुब्जान्मनाः
साकारं मनसा स्मरेदपि कलाः प्रत्येकमर्थादिशवे ॥

“घोषः शिवबीजो हकारः मेधा अकारः क्षमा लकारः विषमकारः ततः चेतना बिन्दुः चन्द्रखण्डाश्चन्द्रः व्यथं त्रिकोणं निरोधि. दृग्बृत्तसीरः दृग्बृत्ताभ्यां युक्तसीरः अनेन नाद उच्यते. अरुणकिरणहलः अरुणकिरण आदित्यः दक्षिणपादर्वबिन्दुः तद्युक्तो हलः अनेन नादान्तस्य ग्रहणम्. सेन्दुसीरः वामपादर्वबिन्दुयुक्तसीरः अनेन शक्तिकलायाः प्रस्तारो दर्शितः वृत्ताकंस्त्रिशिखं दक्षिणबिन्दुयुक्तत्रिदण्डः त्रिशूलं वा अथ द्विबिन्दुकलिता द्विकुब्जा रेखा दक्षिणवामबिन्दुद्वययुक्ता द्विवक्त्रा रेखा समनाः कलाः बिन्दुविलसदृज्ज्वाकृतिरुन्मनाः कलाः.”

P. 30, *Siddhānta-sārdāvali*.

‘Ghosha, sound, is the symbol of god Siva, i. e., the letter *ka*. Medha, intelligence, is the letter, *a*. Kshama, the earth, is the letter, *la*. The vital power is the dot. What is called part of the moon is the half moon. Nirodhi, the obstructer, is a triangle. A ploughshare between two eye-ball-like figures is called Nāda. The figure of a ploughshare, connected with a dot on the right side, is called Nādānta. A similar figure, but connected with a dot on the left side, is Sakti. A trident connected with a circular dot is, what is called, Trīśikha, tree-headed. The figure of a double semi-circular curve, with two circular dots, one on the right and the other on the left side, is called Samanāh. A straight line passing up from a circle is Unmanāh. Each of these figures is not only to be contemplated upon, but also worshipped.’ (See Plate VI.²³)

Thus the *Siddhānta-sārdāvali* evidently identifies some alphabetic letters with particular hieroglyphics, while such emblems as the half moon, triangle, Nāda, Nādānta, &c., appear to be merely crude representations of parts of the human frame drawn so as to represent the god Siva. The four alphabetic letters, too, enumerated in the beginning of the stanza must necessarily mean such hieroglyphics as with the rest can give to the picture of the god an approximate human appearance. (See Plate VI.) We have already seen how a rectangular figure has been taken to represent the earth. Hence, by the word *kshama*, ‘the earth,’ in the stanza, a rectangular figure representing the lower part of the picture is evidently meant. As the throat of the god Siva is believed to contain poison, the word *viśha*, poison, seems to refer either to the picture of the throat or to that of a cobra, with which the waist of Siva is believed to be entwined. Likewise, the letter *A* (called by the names, *medha*, intelligence; *amṛita*, nectar; *amṛita-kalāśa*, vessel full of nectar) may refer either to the middle of the brows, which is the seat of intelligence according to Hindu

²² [The printing of the plates in England has caused errors to creep into the letterpress, most of which will be apparent to the reader, as they are chiefly in the diacritical marks used in representing vernacular words: e. g., *bindu* in this plate. — Ed.]

²³ [In Plate VI. for ‘hook (*sriṁ*)’ read ‘hook (*sriṇi*).’ — Ed.]

Plate V.



Mahabindu, the great circle.



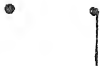
Unmanah, the mind going upwards.



Samanah, with the mind.



Vyapika, the pervader.



Śakti, strength.



Nādānta, the end of sound.



Nāda, sound.



Rôdhinî, the obstructor.



Ardhachandra, half moon.

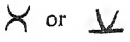


Bindu, dot.

Plate VI.



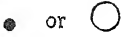
Ghosha = H.

Medha = A.
(Vessel of nectar, or the middle of the brows),

Kshama, earth = L.



Visha ; poison, serpent = M.



Biṇḍu ; vital power.



Half moon.



triangle.



Nâda, Śiva, Kâma.



Nâdânta.



Śakti.



Tridanda, trident.



Samanah, with the mind.



Unmanah, the mind going upwards.



Śiva.



Kâmi-kala or Śakti.

hook (*srin̄*).

the five arrows.



or



bow.

*pāśa*, noose.

philosophy, or to the brain which is called *sudhāsindhu*, the ocean of nectar, or to a vessel of nectar, which Śiva is believed to hold in his hands. Similarly, the letter *ha* seems to represent the trunk of the body of Śiva. For the *Vātulāgama*, another Tantric manuscript, says (p. 57) thus:—

शिवमेकं विजानीयान्मन्त्रमूर्तिं परं शिवम् ।
नादं किरीटमित्युक्तं बिन्दुर्वक्त्रमुदाहृतम् ।
हकारं देहमित्युक्तं द्वयौ तुङ्गौ भुजौ तथा ।
वह्निपादद्वयं विद्यान् मन्त्रशक्तिरुदाहृता ॥

‘One has to know that the transcendental god Śiva alone is identical with the form of the *mantra* (*hrīm*), which is attributed to him. Nāda, the nasal sound of the *mantra* (i. e., the symbol of Nādānta), is his crown. The letter *h* is the trunk of his body. (The symbols of) fire forms both the two great arms and the two legs. Thus the letters of the *mantra* form the picture of god Śiva.’ (See Plate IX.)

In order to conform with the four letters of the *mantra* (*hrīm*), the *Vātulāgama* employs only four distinct symbols to represent not only the four letters themselves, but also a simple outline of the form of god Śiva: but the *Varivasyārahasya* huddles together some twelve symbols as constituting both the *mantra* (*hrīm*) and the form of the goddess Śakti:—

ह्रस्वेखायास्स्वरूपं तु व्योमाग्निर्वात्मलोचनम्
बिन्दुर्वह्निर्द्रोधिर्व्यो नादवाहान्तश्चक्षुः ।
व्यापिकासमनोन्मन्य इति द्वादशसंहतिः ।
बिन्द्वादीनां नवानां तु समष्टिर्नाद उच्यते ॥—

P. 10, *Varivasyārahasya*.

‘The sky, fire, the left eye, a dot, the half moon, a triangle, (the symbols of) Nāda, Nādānta, Śakti, Vyāpika, Samanā and Unmanī, these twelve constitute the form of Hrillekha, the drawing of the heart. The nine symbols from Bindu to Unmanī are collectively called by the name Nāda.’ (See Plate V.)

The symbols or letters referred to in the above verse are clearly *h* (the sky), *r* (fire), and *i* (the left eye), inasmuch as they are the actual letters of the *mantra* (*hrīm*). While, according to both the *Vātulāgama* and the *Varivasyārahasya*, the *mantra* takes the form of *hrīm*, it is, according to the *Siddhānta-sārāvalī*, pronounced as *hlam*. Regarding the forms of the letters of the *mantra*, we are told in the commentary of the *Vātulāgama* to confine our attention to the Devanāgarī Alphabet:—

‘शिवमन्त्रान्मूर्त्युद्धारकृतिः नागरलिपिभिरुद्धारयितुं युज्यते. व्यतिरिक्तलिपिभिर्नोद्धारयितुं युज्यते. —

P. 57, *Vātulāgama*.

‘The formation of the picture of god Śiva by the letters of the *mantra* attributed to him can only be done in the characters of the Devanāgarī Alphabet. In no other alphabets is it possible to form the same.’

Had the commentator, however, been strict enough in his expressions, he would have, like Bhāskarananda, as we shall see, said that the formation of the picture could only be accomplished in the traditional forms of the Devanāgarī. The traditional forms of the letters are almost exactly identical with the forms of those of the Asoka Alphabet. Following the light thus thrown on the forms of the hieroglyphics enumerated in the *Siddhānta-sārāvalī*, they can be drawn as in Plates V. and VI.

It is needless to say that all these figures will, if properly conjoined, as in the case of the symbols of the Suddyah stone, yield an almost human appearance to the picture of god Siva. It is to be noted here how the triangular symbol is placed side by side with the Phallic symbol. This juxtaposition of these two symbols seems to be due to the doctrine that the combination of Purusha and Prakriti, male and female principles of creation, can alone bring about the Universe. But there is also a practice of drawing (see Plate VI.) a purely female figure of goddess Sakti as described in the stanza of the *Tripiropanishad* quoted above. This figure of Sakti or Kāmi-kalā is not so complicated as that of Siva: Plate VI. While commenting on this verse of the *Upanishad*, Bhāskarananda writes thus, upholding the simplicity of the Kāmi-kalā:

वस्तुतश्चरीरेऽपि त्रय एवावयवाः शीर्षादिकण्ठान्तं कण्ठादिस्तनान्तं हृदयादिसीवन्यन्तम्. केशपाणिपादं तत्तच्छाखाः

P. 34, *Varivasyārahasya*.

‘In the body, too, there are actually only three members. One is from the head down to the throat, the second from the throat as far as the breast-nipples, and the third from the breast down to the organ of procreation. The limbs, such as the hair, the arms and the legs, are only the branches of the three principal members.’

Further on he says that with a view to have a complete picture of the goddess Sakti, the thirteenth verse of the *Tripiropanishad* describes her weapons. The verse runs as follows:—

सृण्येव सितया विश्वचर्षिणीः
पाशेन प्रतिबध्नात्यभीकान् ।
इशुभिः पञ्चभिर्धनुषा च
विध्यत्यादिशक्तिररुणा विश्वजन्या

‘The mother of the Universe, who is its primæval cause and is as red as the early morning, protects the Universe with a white hook, and not only binds the wicked with her noose, but also kills them with her bow and five arrows.’ (See Plate VI.)

In justification of the propriety of using a hook for the purpose of protecting the Universe, the commentator quotes the following passage from Yāska’s *Nirukta*:—

द्विधा सृणिर्भवति भर्ता च हन्ता च.

‘The hook is of two kinds: one is protector and the other destroyer.’

The goddess Sakti is believed to assume three different forms (see Plate VII.) according as her functions of creation, protection or destruction change. A verse quoted from the *Partyaabhijnātantra* in the *Kāmakalā-chidvalli* (p. 69) runs as follows:—

ऋजुरेखामयी विश्वस्थितौ प्रथितविग्रहा ॥
तत्संहतिदशायां तु बन्धैवं रूपमाश्रिता ॥
प्रत्यावृत्तिक्रमेणैवं शृङ्गाटवपुरुज्ज्वला ।

‘The goddess of renowned form assumes, in time of protection, the form of a straight line. In time of destruction, she takes the form of a circle. Similarly, for creation she takes the brilliant appearance of a triangle (Śrīngāta).’ (See Plate VII.)

The egg of the Universe, formed by the union of Siva and Sakti, is thus described in the *Varivasyārahasya*:—

विश्वसिसृक्षावशतस्स्वार्थो शक्तिं व्यलोकयद्ब्रह्मा ।
बिन्दुर्भवति तमिन्दुं प्रविशति शक्तिस्तु रक्तबिन्दुतया ॥
एतद्विन्दुद्वितयं विसर्गसंज्ञं हकारचैतन्यम् ।

P. 51, *V. R.*

| Śakti while protecting the universe.

○ Śakti during the destruction of the universe.

△ Śakti while creating the world.

THE SYMBOLS OF THE FIVE ELEMENTS, MODELLED ON THE
FIVE DIVISIONS OF THE HUMAN FRAME.

○ Visarga.

○ The sky, from the middle of the brows to the *brahmarandhra* or the hole on the top of the head.

○ the sky.



The air, from the neck to the middle of the brows.



the air.



The fire, from the navel to the neck.



the fire.



The waters, from the knee-joints to the waist ; with two lotus buds.



the waters.



The earth, from the legs to the knee-joints.



the earth with 8 symbols of Vajru, weapon of Indra.

‘With the desire of creating the Universe, the Creator, Brahmâ, turns his attention to Sakti, who forms half of his body. A drop in the form of the moon results. Sakti, in the form of a red drop, enters into the white drop. The combination of these two drops constitutes what is called *visarga*, emission, and is also the soul of the aspirate *h*.’ (See Plate VII.)

While commenting on this verse, the author says that the word *visarga* is, in the above sense, synonymous with the exclusively Vedic word *agnishomîya*, combination of fire and moon, and quotes from the *Taittirîya Brâhmaṇa* (A. 2, P. 1) a passage the meaning of which is as follows :— ‘The fire enters into the rising sun. Or the sun enters into the fire at sunset. On the new-moon day the sun and the moon combine together.’

The commentator concludes by saying that the sun is the mixture of red and white drops, as he has been entered into both by the fire and the moon. Suśruta, the author of a celebrated Sanskrit medical work of the same name, seems to have taken the same view on the procreation of the Universe. He writes in the third chapter of his work thus :— ‘The male-seed is lunar and female-seed is fiery. This combination of the fire and the moon is the cause of embryo which finds itself in the womb.’

The bursting of the mixed drop is metaphorically described as the cause of the hieroglyphics which represent the so-called five elements :—

स्कृष्टिादरुणाद्विन्दोर्नादब्रह्माङ्कुरो व्यक्तः ।
तस्माद्गगनसमीरणदहनोदकभूमिवर्णसम्भूतिः ॥
एतत्पञ्चक्रविकृतिः जगदिदमण्डप्रजाण्डपर्यन्तम् ।

P. 10, *Varivasyārahasya*.

‘The bursting of the red drop occasions the eternal sound to spring up. That is the cause of the letters or figures which represent the five elements — the sky, the air, the fire, the water, and the earth. The modification of these five elements or of their representative figures constitutes the whole Universe, macrocosm and microcosm.’

This idea of a red drop causing the Universe is evidently the generalisation of what, as a special case, is found expressed in the *Atharva-Veda* :—

यत्समुद्रे अभ्यक्रन्दत्
पर्जन्यो विद्युता सह ।
ततो हिरण्ययो बिन्दुः
ततो दर्भो अजायत ॥

19, 30, 5, A. V.

‘From the thundering sound which the clouds in union with the lightning made in the ocean, came out the golden drop. From that drop came out the Darbha-grass.’

The hieroglyphics which are designed to represent the five elements have already been dealt with: Plate VII.

It is thus clear that there are three different sets of hieroglyphics designed for worship. First, such simple figures as a straight line, a circle, or a triangle appear to have been severally worshipped by beginners. Next comes the figure of Kāmî-kalâ, which, as consisting of a number of simple figures, appears to have been an object of worship after a little experience. As the formation of the figure of the hermaphrodite god Siva or Kâma requires a considerable knowledge of the

constituents of both the Universe and the human frame, it must necessarily have been an object of worship among the advanced class of devotees. In defence of the manipulation of these figures for worship, the commentator on the *Vātulāgama* quotes (p. 13) the following verse from *Paushkaratantra* :—

साधकस्य च लक्ष्यार्थं तस्य रूपमिदं स्मृतम् ।

‘With a view to provide the initiated with a tangible object for worship, this form has been designed and ascribed to the god.’

And :—

आकारवाञ्छेन्नियमादुपास्यः

न वस्त्वनाकारमुपैतिबुद्धिः ।

‘A god, with a tangible form, can, in strict accordance with precepts, be worshipped ; for the mind cannot grasp anything that has no form.’

CHAPTER IV.

The Tantric Hieroglyphics and the Devanāgarī Alphabet.

Plate VIII.²⁴

It is more than probable that the practice of writing the hieroglyphics or ideograms for worship and reading in them the names of such gods and goddesses as Kāma, Siva, Śakti, Indrāni, &c., might have suggested to a clever worshipper the idea of the possibility of their symbols representing the initial syllables of their respective names. Also the use of monosyllabic *ka* in the sense of Kāma or Brahmā, as early as the time of the *Rig-Veda* and the *Atharva-Veda*, might have plainly suggested the idea of the symbol of Kāma representing *ka*.

कस्मै देवाय । कस्मै काय प्रजापतये देवाय ।
प्रजापतिर्वा कः तस्मै हविषा विधेम.

7, 4, 1, 19, *Satapathabrahmaṇa*.

‘To which god? To whom is for *kaya*, the dative of *ka*, the god of Prājapati? *Ka* is Prājapati. To him let us offer our oblations.’

That such is the nature of the hint that occasioned the idea of finding alphabetic letters in the hieroglyphics is clearly alluded to in the *Tripurātāpini Upanishad* :—

निरञ्जनोऽकामत्वेनोञ्जम्भते. अ क च ट त प यश-
न्मृजते. तस्माद्दीश्वरः कामोऽभिधीयते तत्परिभाषया.
कामः ककारं व्याप्नोति. काम एवेदं तत्तदिति ककारो गृह्यते.

‘Though he has the power of growing spotless and is actuated with no desire whatever, he feels desirous, creates a, ka, cha, ṭa, ta, pa, ya, and śa, and is therefore called by the name Kāma and also by the technical name ‘*Tat*,’ ‘*That*.’ But Kāma contains within it the letter *ka*. As this (the hieroglyphic before the eyes) is verily Kāma and Tat, it is chosen as the letter *ka*.’

It has already been seen how a straight line between two dots is called by the names Kāma, Siva, &c. It is likely that, with a view to represent single sounds by single symbols, this compound symbol consisting of three figures was converted into a single cross-like symbol by joining the two dots. The ancient Devanāgarī *ka* has the form (see Plate VIII.) of a cross in the edicts of Aśoka.

²⁴ [In Plate VIII., facing p. 290, letter l, last column, for ‘Padan’ read ‘Padau,’ and in the last line, first column, for ‘Ot’ read ‘N’. — Ed.]

Ekādaśādhāra, eleventh support, is one among the many names of the Devanāgarī letter *ē*. In the edicts of Aśoka it has a perfect triangular form. In his *Setubandha*, a commentary on the *Nityāśhodāśikāraṇava*, Bhāskarānanda says : —

कोणत्रयवद्भूतौ लेखो यस्य तत् नागरलिप्या साम्प्रदायिकैरेकारस्य त्रिकोणाकारतयैव लेखनात्.

P. 14, *Setubandha*.

‘It is called Koṇatrayodbhava, born from a triangle, because it is written like a triangle. For the letter *ē* of the Nāgarī alphabet is always written like a triangle by strict adherents to tradition.’

The emphasis laid on the word *sāmpralāyikāiḥ*, “by strict adherents to tradition,” is to be noted here; for it is customary among others to write the letter *e* like a triangle with a tail. Regarding this letter, the *Tripurātāpinī Upanishad* says thus : —

सविता प्राणिनस्सूते. प्रसूते शक्तिः सूते त्रिपुरा. शक्तिराद्येयं त्रिपुरा परमेश्वरी महाकुण्डलिनी देवी जातवेदसम-
ण्डलं योऽधीते सर्वं व्याप्यते. त्रिकोणशक्तिरेकारेण महाभागेन प्रसूते. तस्मादेकार एव गृह्यते. वरेण्यं श्रेष्ठं भजनीयमक्षरं
नमस्तर्क्यम्. तस्माद्वरेण्यमेकारक्षरं गृह्यते.²⁵

‘The sun brings forth living beings. Śakti does the same. Tripurā (triangle) brings forth species. Śakti is the eternal Tripurā, the great goddess, possessing of a great circle. Who knows the circle of fire? (the circle drawn on earth, within which fire is worshipped). The triangular Śakti pervades all things and brings forth species through the magnificent letter. Hence, that letter *ē* alone is taken as the best, most respectable and worshipful symbol. Hence, that one adorable letter is selected.’²⁶

Hence, it may be believed that this triangular symbol representing Śakti, Bhaga, Ekādaśādhāra or Ekapādini was taken to be the symbol for the initial syllable of the last word.

The Devanāgarī letter *i* is called by the names Kāma-kalā, Maumathakala (wife of Kāma), Hāradakala, part belonging to the breast, and Bindutrāya, three dots. It is only in the edicts of Aśoka, which were and are still Greek to all modern Tantric scholars, that this letter has the form of three dots placed at the three angular corners of a triangle. (See Plate VIII.) Regarding this letter, the *Kādimata* says : —

तत्तुरीयस्वरूपं तु बिन्दुत्रयमिति रितम्
तदात्मत्वं तु देव्यास्ते साधकेन च यज्ञवेत्
तद्भावनां श्रुणु प्राप्ते महोदयकरीं शुभाम्
ऊर्ध्वबिन्दात्मकं वक्त्रमधोबिन्दुद्वयात्मकम्
कुचद्वयं च तच्छेषैश्चोषाङ्गानि च भावयेत्²⁷

Patala 4, Kādimata.

‘It is said that the form of the fourth vowel is three dots. O, wise goddess, listen, how thy form is, in the view of thy devotee, identical with the form of that vowel and how the contemplation of that form is not only auspicious but also productive of immense property. The upper dot represents

²⁵ Compare similar verses, p. 2, *Kādimata*.

²⁶ The *Tripurātāpinī Upanishad* is clearly an attempt not only to represent the Gāyatrī mantra with a hieroglyphic symbol, but also to make it of the same purport as the Tantric *pañcadasī*, fifteen-lettered mantra referred to above.

²⁷ Compare stanza 19, *Saundaryalahari*; p. 45, *Bhashya* on *Lalitāsahasranāma*; and p. 73, *Kāma-kalā Ohidvālī*; also p. 59, *Dakṣiṇā mūrtisamhitā*.

the face, the lower two are the two breast-nipples. The rest of the limbs are to be meditated upon as the branches of these members.'

Even in the **Srichakra** of the Sringeri Matt,²⁸ in which all the letters of the Devanāgarī Alphabet, together with the Panchadaśī, fifteen-lettered *mantra*, are written, and which, as belonging to the oldest religious institution now in existence, may be considered as the oldest possible or the exact copy of its ancient pattern, if renewed often, the letter *i* is not in the form of three dots, but is in the type of the modern Devanāgarī. Yet, why this letter should be called Kāma-kalā, and Bindutrāya is a question which can only be answered on the admission that the hieroglyphic of three dots was, of yore, chosen to stand for *i*, and that, while its form has undergone modifications in consequence of either the carelessness of scribes or the loss or misunderstanding of tradition, its names took firm root in the unfailing memory of the Brāhmins. Anyhow, it is not unreasonable to hold that as the hieroglyphic of three dots has also the name Indrapī,²⁹ wife of Indra, the initial syllable of this word might have suggested the possibility of this symbol standing for *i*. One more interesting point in connection with this symbol is the remark made by Bhaskarānanda in his commentary on *Varivasyārahasya*. He says that both the air and the letter *i* bear the name Bindutrāya. The air is so called, because it is full of *bindus*, particles.

The Devanāgarī letter *u* is called by the names Uma,³⁰ Karna, year, &c. While performing *Bijāṅksharanyāsa*, which consists of repeating alphabetical letters, touching at the same time the several limbs and organs of the body with the four fingers of the right hand bent a little, and joined together, the thumb being put on the palm of the hand, the devotees of Sakti pronounce the letter *u*, touching their ears. This letter has the same form as the ear in the coins of Vāsudeva,³¹ and corresponds to the picture of the ear among the Suddyaḥ symbols given above. Hence, it stands to reason to hold that this symbol of the ear was selected to stand for the initial syllable of its name Uma.³²

The Devanāgarī letter *a* is called by the names Amṛiteśvarī,³³ goddess of nectar; Amṛitakarshinī, drawing water or nectar into herself; and Medhā, intelligence. There has been a religious custom among the Hindus of all sects from time immemorial to worship as a goddess, at the commencement of all kinds of religious ceremonies, a *kalāśa*, or a vessel filled with water. There are also a number of poems describing Sakti as holding an *amṛitakalāśa* in her hand. It is not, I presume, far-fetched or unreasonable to suppose that at a time when the very name of sculpture was unknown and when pictorial writing was to religious worship what idolatry is now, the symbol of the *kalāśa* had the form of the letter under question and had a place in the pictorial representation of Sakti. Accordingly, it stands to reason that the symbol of the *amṛitakalāśa* stood for the initial syllable of that word. Or, as this letter bears also the name *medhā*, intelligence, and as the seat of intelligence is believed among Tantric worshippers to be the middle of the brows, it is likely that the symbol of that part of the body might have been selected to represent the letter *a*.

The Devanāgarī letter *ōm* is known by the synonymous names of *tāra*,³⁴ *tāraka* and *dhruva*, which mean the pole star. Making allowance for the gradual change which this hieroglyphic must, after it had acquired the function of representing the sound *om*, have undergone in the hands of careless scribes, I believe that, in its original form, it was nothing but a picture of the

²⁸ The Matt dates from the 8th century A. D., according to archaeological researches.

²⁹ See *Sabdakalpādruma* under 'i'.

³⁰ See *Ganeśa mantra* in the *Mantra Mahodāhi*.

³¹ Figs. 4 and 27, Plate III, *Ancient Hindu Coins from Jayapur and Ujjayin*.

³² See under the names of *u*. *Sabdakalpādruma*.

³³ See Amṛiteśvarī in the *Lalitāsahasranāma*.

³⁴ See the *Mantramahodāhi*.

pole star drawn for the purpose of worship. Whether star-worship was Âryan or aboriginal in its origin is a point which I leave for others to decide. So far as its observance among the Âryans is concerned, the phrases *târukopadeśa*, initiation in the mystery of star-worship, and *târaka-brahmopadeśa*, initiation in the mystery of the worship of Star-Brahmâ, are, I think, sufficient proofs. It may be urged that the word *târa*, does not, when applied as a name of the letter under consideration, mean a star, but a resonant, and that the word *dhruva* is applied as a name to the letter for the reason that sound is considered as a kind of manifestation of Brahman. But it has been seen how the words Kâma, Indrani, &c., do, as the names of *ka*, *i*, &c., establish their hieroglyphic origin and how it is impossible to find out a more reasonable explanation for the origin of those names than the one pointed out. It is not, therefore, unreasonable to hold that, like the names of other letters, the names of the letter *ôm* must also point out to the hieroglyphic picture of some natural and visible object connected with religious worship, and that ultimately the symbol representing 'star' was chosen to stand for the complex sound *ôm*.

It has been shown how the *bîndu*, male or female creative principle, is described as the source not only of the world, but also of the alphabetic hieroglyphics which represent the world. Hence, it is more than likely that, when the hieroglyphics were selected to represent specific alphabetic sounds, the *bîndu* dot was taken to represent the nasal sound in which all specific sounds are regarded as being merged.

It has already been seen how a white circular dot, together with a red circular dot, is taken to represent the male and female principles of creation. These two *bîndus*, written one above the other, for the facility of entrance of the white into the red, are called by the name *visarga*, emission, and were, of course, taken to represent the *visarga* sound exclusively peculiar to the Sanskrit language. The credit due to the Brâhman *pandit* who invented, or, to speak strictly, selected from the Tantric hieroglyphics, this symbol to represent the *visarga* must be admitted on all hands. For, where else, if not in the Tantric symbols, can the inventor, or the formulator, to speak strictly in accordance with facts, of the Devanâgarî Alphabet find such a suitable symbol for the *visarga*. If he is to be given credit for selecting this symbol from the Tantric hieroglyphics, there is no reason to say with Prof. Bühler that the originator of the Devanâgarî Alphabet borrowed twenty-two letters from the North Semitic and derived the rest from his own imagination.

The conception of the Universe, as made up of the sky, the air, the fire, the region of clouds or water, and the earth, and as identical with the *pinlânda*, individual human body, has already been dealt with. In the ninth stanza of the *Saundaryalahari* the goddess Sakti is thus described:— 'Thou art playing in the thousand-petaled *lotus* flower with thy consort in seclusion, having gone up by the path of *kula*, spinal cord, after breaking through the earth, situated in *mûlâdhâra*, prime support; the water in Manipura, the waist bound by a zone of jewels of various colours; the fire in the navel, the air in the chest, the mind in the centre of the brows, and the sky above all these.'

Slightly different in meaning from the above are some passages in the *Mantramahodadhî*, which are quite interesting, inasmuch as they give the alphabetic letters which are derived from these five divisions of the human frame:—

३५ पादादि जानुपर्यन्तं चतुरश्रं सवच्चक्रम् ।

भूबीजं च स्वर्णवर्णं स्मरेद्वनिमण्डलम् ॥

जान्वाद्यानाभि चन्द्रार्धनिभं पञ्चद्वयाङ्कितम् ।

वबीजयुक्तं श्वेताभमम्भसां मण्डलं स्मरेत् ।

नाभेर्हृदयपर्यन्तं त्रिकोणं स्वास्तिकान्वितम् ।
 रंवीजेन युतं रक्तं स्मरेत्पावकमण्डलम् ।
 हृदो भूमध्यपर्यन्तं वृत्तं षड्विन्दुलाञ्छितम्
 यं बीजयुक्तं धुम्नाभं मरुतो मण्डलं स्मरेत् ।
 आत्रह्यरन्ध्रं भूमध्यावृत्तं स्वच्छमनोहरम् ।
 हं बीजयुक्तमाकाशमण्डलं प्राविचिन्तयेत् ॥

P. 3, Chap. I., *Mantramahodadhi*.

‘The devotee has to contemplate as the golden earth on the rectangular portion of the body from the legs up to the knee-joints, with the *biṇḍāḥshara* la, which is also the *biṇḍāḥshara* of Vajra, the weapon of Indra. He has also to meditate as a mass of white water on the semi-circular portion from the knee-joints to the navel, with its *biṇḍāḥshara* va, and marked with the figures of two lotus flowers. He has to recollect as the fiery region that triangular portion of the body which extends from the navel to the heart and which is red, decked with a *svastika* symbol and the *biṇḍāḥshara* ra. He has similarly to recollect as the sphere of air that portion of the body which extends from the heart to the middle of the brows, and which is in the form of brown circle, decked with six dots and the *biṇḍāḥshara* ya. And he has to meditate as the sky on that pure and circular portion of the body which extends from the centre of the brows to the Brahmarandhra, a hole on the top of the head, and which is decked with its *biṇḍāḥshara* ha.

A reference to Plate VIII. will clearly show how closely the Devanāgarī la identifies itself with the hieroglyphic representing the earth and strongly disclaims the parentage sought for it by Prof. Bühler in the Semitic *lamed*. With regard to this letter, the following passage occurs in the *Yoginīhrīdaya* :—

वसुन्धरागतो गन्धस्तलिपिर्गन्धवाचकः

P. 41.

‘The earth contains smelling substance. Hence the word *lipi*, smearing, suggests a smelling substance.’

The above passage is thus annotated in its commentary :—

वसुन्धरायाः पृथिव्या गुणो गन्धः

तलिपिः पृथिवीवाचको वर्णो लकारः

‘The characteristic property of the earth is scent. Hence the word *lipi*, daubing with scent, suggests the earth. Hence the letter l (which is the initial sound of that word) denotes the earth.’

All that is meant in the commentary is the selection of the hieroglyphic representing the earth for the letter l, with some show of reasoning to justify the selection. We may, therefore, assume that similar line of reasoning as the above one guided the selection of other hieroglyphics for other letters.

Regarding the letter va, the *Vāṭulāgama* says as follows :—

वकारं वारुणं ह्यापइचतुर्थं मेवासि स्थितम् ।

जलस्य यानि नामानि सन्ति तान्यपराणि च ।

वकारस्यापि नामानि

P. 51, *Vāṭulāgama*.

‘The letter *va* is sacred to Varuṇa, the god of waters, and to waters. It has its abode in the marrow, being the fourth in the order of creation (of the body). Whatever names there are for waters are also the names of the letter *va*,’

The ancient Devanāgarī letter *va* is more plainly identical with one of the lotus buds of the hieroglyphics representing the waters, or the waist, than with the Semitic *waw*. (See Plates I. and VIII.)

The letter *ra*³⁶ is regarded as sacred to fire and bears the name Rakta among its other names synonymous with fire. In his commentary on the *Varivasyārahasya*, Bhāskarānanda compares the symbol of fire and of the letter *ra* to the smoky zone of a flame :—

दीपमस्थितकज्जललेखावत्

‘The letter *ra* is like the smoky zone that stands just above a flame.’

This symbol, being called Rakta, seems to have stood for the initial letter of that word and has a better resemblance to the ancient Devanāgarī letter than the Semitic *resh*. (See Plates I. and VIII.)

The Devanāgarī letter *ya* can be no other than the picture of the nose, for regarding this letter, the *Mantramahodādhī* says as follows :—

वायुबीजं स्मरन्वायुं सम्पूर्णेन विशोषयेत् ।

स्वशरीरयुतं मन्त्री वह्निबीजेन निर्देहेत्

.

बहिर्भस्म समुत्सार्य वायुबीजेन रेचयेत् ।

P. 4, Chap. 1, *Mantramahodādhī*.

‘The devotee should, contemplating the *biḥja* of air, inhale the air which, on being made dry inside his body, he should reduce to ashes by the *biḥja* of fire (*ra*). Having forced out the ashes, he should exhale the air through the *biḥja* of air.’

The word *vāyubīja* in the above passage means both the nostril and the Devanāgarī letter *ya*, for contemplation on the *biḥja* of air is nothing but thinking of *ya*; and exhaling the air through *vāyubīja* must necessarily mean breathing out the air through the nostrils.

The *Siddhanta-saravali* says :—

पृथिव्यादीनि बीजानि लवरयहकारकाः

‘The *biḥjas*, hieroglyphics of the five elements, are *la*, *va*, *ra*, *ya* and *ha*, respectively, commencing from the earth.’

In the edicts of Aśoka the letter *ya* has the same form as the nose. Hence it may be argued that the symbol representing the nose of god Śiva was taken to stand for the Sanskrit *ya* sound.

The letter *ha*³⁷ is called by the names Śiva, *gagana*, the sky, and *haṁsa*, the sun, and has in its ancient form a better resemblance to the hieroglyphic representing the skull or the head of Śiva than to the Semitic *he*. (See Plates I. and VIII.) It is more than probable that the symbol of the sky stood for the initial sound of its name *hamsa*.

³⁶ Page 51, *Vātulāgama*.

³⁷ See under *ha*, *Sābdakalpadrūmā*.

The description of the goddess Sakti, as armed with bow and other weapons, has already been referred to. In the *Mantramahodāhī* the military array of the goddess is thus described:—

पाशं चापं खड्गपालं सृणीषून्
शूलं हस्तैर्बिभ्रतीं रक्तवर्णाम् ।
रक्तोदन्वत्पोतरक्ताम्बुजस्थाम्
देवीं ध्यायेत्प्राणशक्तिं त्रिनेत्राम् ॥

Stanza 61, Chap. I.

‘The goddess — who bears in her hands a rope or noose, a bow, a garland or a chain, a skull, a bulb-headed cudgel, arrows, and a trident, who being of red colour is standing on a red lotus flower, situated in a boat launched in the ocean of blood, and who is the vital power and is possessed of three eyes — the devotee has to contemplate.’

While describing the weapons of the guardian deities of the ten quarters, the hieroglyphics of the weapons are thus identified with alphabetic letters:—

वक्ष्येऽधुना मनोस्तस्योद्धारं ध्यातुमुखावहम् ।
पाशं मायां सृणिं प्राञ्च्य याहीन्तस्येष्टसंयुताम् ।
ताराश्वितं नभस्तस्यवर्णं मन्त्रं ततो जपेत् ॥

Verses 70, 71, Chap. I.

‘I shall now talk of the extraction of that *mantra* which is comfortable to the meditator. Having pronounced the three syllables that stand for the nose, the goddess Māya, and the cudgel, and having also pronounced the seven letters, beginning from *ya* and ending with *sa*, together with *h* combined with *o* (the sky combined with the star), all these eight letters being combined with the nasal sound (Indu, moon), the devotee has to chant the seven-lettered *mantra* (namely, *ya, ra, la, va, sa, sha, and sa*).’

It has been seen how the ancient Devanāgarī letters *la, va, ra* and *ya* are, as the *bijaksharas* of the earth, water, fire and air, the exact representations of the legs, the waist, the arm or a line going up from the navel, and of the nose. Hence, it seems probable that, owing to the loss or misunderstanding of tradition, the same letters are here called as sacred to the weapons, such as a noose, a bow, a chain, and a cudgel. In his commentary on *Lalitāsahasranāma*,³⁸ Bhāskarānanda regards the dental letters *tha, da* and *dha* as the *bijaksharas* of the bow. Likewise, Lolla, in his commentary on the *Saundaryalaharī*,³⁹ calls the compound syllables *drām* and *drim* as the *bijaksharas* of the arrows. Hence, we may take any one of the letters *tha, da, dha*, preferably *dha*, as having once been the hieroglyphics representing *dhanus*, the bow. Also it can be easily perceived how the letters *da* and *dha* have a better and clearer affinity to the Tantric symbol of the bow than to the Semitic *daleth*. It may therefore be taken for certain that the hieroglyphic representing *dhanus*, the bow, was selected to stand for the initial sound of its name. The derivation of the letters *tha* and *da* from the same symbol, or probably the selection of different kinds of the symbols of bow for *tha* and *da*, is more evident than their derivation, as fancied by Prof. Bühler from the Semitic *daleth*. (See Plates I. and VIII.)

Equally clear is the selection of the letter *sa*, from the symbol representing *sara*, arrow. The symbol of trident, *śūla* or *triśūla*, seems to have been selected for *sha*, while any one of the symbols of *pāśa*, noose, and *sraḥ*, garland or chain, seems to have stood for *sa*, the initial sound of *sraḥ*.

³⁸ See under the name Krodhākārāṅkuṣojjvala, *Lalitāsahasranāma*.

³⁹ Stanza 19, *Saundaryalaharī*.

The letter **pa** bears such names as *lakṣhapāśva*,⁴⁰ right side of the trunk; *śeṇḍanīh*, the commander of an army; *marīchīh*, ray of light; *pavanah*, the air; and *śanīh*, the planet Saturn. It is needless to say that in its ancient form this letter has a better resemblance to the right side of the trunk than to the Semitic *phe* turned, according to Prof. Bühler, topsy-turvy. As the symbol of the right side of the trunk bore the names *pāśva* or side and *pavana* or the air, it seems to have easily lent itself as a symbol for the initial sound of those words. (See Plates I. and VIII.) The *suddyaḥ* symbols referred to above clearly testify to the existence of two symbols for the right and left sides of the trunk.

The Devanāgarī letter **ma** is called by such names as *viṣa*, poison; *mahāvīra*, great warrior; *mahākāya*, of great belly or body; *Meru*, &c. It has been shown how the ancient Devanāgarī *ma* resembles a serpent, indicating poison. Being called by *meru* and other names beginning with *m*, the symbol of a cobra round the waist of the god Siva seems to have lent itself more easily for the letter *ma* than the Semitic *mem*, with its top chopped off and its belly created and swollen, could do.

The letter **kha** bears the name *khātīta*, beyond the sky or the head which corresponds to it in the human frame. Accordingly, the ancient Devanāgarī *kha* must have been clearly represented by the symbol of *unmanī* or *unmanāh*, to which the letter *kha* bears a better resemblance than to the Semitic *qoph*, which indeed might better be the Devanāgarī *chha*, turned topsy-turvy. The symbol of *khātīta* or *unmanī*, mind going up, could easily stand for the initial sound of its name.

The letters **gha** and **cha** are called *ghaṇṭadhārīṇī* and *charmamunāddhara*, respectively. Regarding the goddess Chandi holding a bell in her hand as implied by the first word, and bearing a head with its skin not removed, as conveyed by the last word, the *Mantramahodadhī* says as follows :—

खङ्गं चक्रगदेषु चापपरिधानं शूलं भृशुण्डौ शिरः
 शङ्खं सन्धधर्ती करैस्त्रिनयनां सर्वाङ्गभूषावृताम् ।
 यामस्तौत्स्वपिते हरौ कमलजो हस्तुं मधुं कैटवं
 नीलाश्मद्युतिमास्यपाददशनां सेवे महाकालिकाम् ॥
 अक्षस्रक्परशुगदेषुकुलिशं पञ्च धनुः कुण्डिकां
 दण्डं शक्तिमसि च चर्म जलजं घण्टां सुराभाजनम् ।
 शूलं पाशसुदर्शने च दधर्ती हस्तैः प्रवालप्रभां
 सेवे सौरभिमार्दिनीमिह महालक्ष्मीं सरोजोद्भवाम् ॥

Stanzas 144 and 145, Chap. 18.

‘I adore that great goddess Kālī, whose mouth, legs and teeth are as shining as a blue stone, who, possessed of three eyes, is not only decked with all kinds of ornaments all over her body, but is also armed with a sword, a discus, a club, arrows, a bow, an iron bludgeon, a lance, a shield, a head, and a conch-shell, and whom the Creator, with a view to destroy the demons, Madhu and Kaitabha, when god Vishnu was asleep, extolled for protection.

‘I adore that great goddess of Wealth, who is born of the collected energy of the gods, who bears in her hands such as a rosary, a battle-axe, a club, arrows, the thunderbolt, a lotus flower, a bow, a drinking vessel, a rod, a hatchet, a sword, a skin of water-animals, a bell, a liquor-bottle, a lance, a noose, and the discus of Vishnu, and who, as bright as a coral-stone, destroyed the demon Sairibha.’

The legend of the destruction of Madhu and Kaitabha is found described not only in almost all the *Purāṇas*, but also, curiously enough, in the Jaina literature.⁴¹ Hence, the description of the

⁴⁰ See under *Pa*, *Sabdakalpadruma*.

⁴¹ P. 238, *Samavayanga Sutra*.

goddess Chandi, as bearing a bell and a head during the destruction of the demons, cannot be a recent fancy. Accordingly, it may be assumed that, in the pictorial representation of Sakti, such hieroglyphics as could represent a bell and a head found a place, and that during the time of the formation of the Devanāgarī Alphabet, those symbols were selected to stand for the respective initial sounds of their names. It is unnecessary to say that the symbols of a bell and a head bear a closer resemblance to the ancient Devanāgarī *gha* and *cha* than the Semitic *cheth* and *tsade* do to the Brāhma letters. (See Plates I. and VIII.)

The letter *ta* goes by the names *ṭanka*, a sickle; *ardhachandra*, the half-moon; *kamaṇḍalu*, a drinking vessel peculiar to the ascetics; and in its ancient form has a better resemblance to them than to the Semitic *taw* or *theth*.

The character *na* seems to have resulted from the symbol of *nāḍānta*, end of sound, as it approximately resembles it rather than the Semitic *nun*.

(To be continued.)

MISCELLANEA.

TIBETAN ILLUSTRATION OF THE YAUDHEYA TRIBAL ORGANIZATION.

THE well-known 'warrior' type coins of the Yaudheyas, which are abundant at Sahāranpur and near the Satlaj, bear the legend *Yaudheya gaṇasya jaya*, 'victory to the Yaudheya tribe.' They occur in three varieties, the first of which is without any numeral on the obverse or any detached symbol in the field of the reverse; the second exhibits the syllable *dvi*, apparently an abbreviation of *dvitīya*, 'second,' on the obverse, and a vase in the reverse field; while the third has the syllable *tri* (*tritīya*, 'third') on the obverse, and a shell in the reverse field. These facts, combined with certain allusions in inscriptions, are interpreted as meaning that the Yaudheya nation or tribe was governed under some form of tribal autonomy, and not by a king, the nation or tribe being divided into three sections or clans. Most of the coins of this class probably belong to the third century, but they may come down to about 380 A. D., the approximate date of the absorption of the Yaudheya territory in the empire of Chandragupta II. Many 'kingless' nations are known to have existed in ancient India, as, for example, the Malloi (Mālavas) and Oxydrakai (Kshudrakas) of Alexander's time in the Pañjāb; the Lichchhavis of Vaisālī; the Kipindas, Ārjunāyanas, &c. In a previous paper I have shown very strong reasons for connecting the judicial institutions of the Lichchhavis with those of Tibet (*ante*, Vol. XXXII., 1903, p. 233), and I have now come across an observation which suggests that tribal constitutions, like that of the Yaudheyas, may have been of Tibetan origin. It is quite

possible that the 'kingless' nations belonged to the older Mongolian stratum of the population, which entered India from the north-east, and not to the Aryan, or Indo-European stratum, which was formed by immigration from the north-west. The weekly edition of the *Madras Mail*, dated the 12th July, 1906, notices a paper by Mr. E. H. Walsh, as having been read at the meeting of the Royal Asiatic Society (apparently the Bombay Branch) on the 4th of that month, in which an account was given of a curious form of elective chieftainship discovered in the Chumbi Valley. The members of the tribe which possesses this institution believe it to be of great antiquity. The tribe (the name of which is not mentioned in the abstract) is divided into two halves, each of which has the right in turn to appoint two chiefs holding office for three years. When the time of election draws near, each village appoints electors, who meet and select the two men considered most suitable. The election takes place in the fourth month. The initiation or consecration of the new chiefs is performed in the seventh month. The tribe then assembles before an altar on which a *yāk* is sacrificed, and the chiefs swear to do their duty. They then assume charge, and dispose of all judicial and other business pertaining to their office, while their predecessors retire into private life.

For the purpose of illustrating ancient Indian tribal constitutions, this slight abstract of Mr. Walsh's paper suffices, because no record exists which gives any details of such constitutions, and it would be in consequence impossible to compare the old institutions in India proper with the full description of the existing Tibetan arrangements.

English	Ancient Devanagari letters	Tantric Hieroglyphics.	Names of the Hieroglyphics.
k	†	†	Kâma, Śiva.
e	Δ	Δ	Ekapâda, Ekâdaśâdhâra, Śakti, &c.
i	∴, ∴, ∴	∴	Indrâni, Kâmt-kalâ.
a	×, H, H, □	×, H, U	Amṛtâ Kalasa, Amṛtêṣvari.
u	L, Ġ,	Ġ	Uma, Karṇa.
o	⊙, ⊙	⊙	Târa, Dhruva.
ñ	o	o	Binḍu.
ḥ	∴	∴	Visarga, Agnishômîya.
l	Ġ, Ġ, ㄥ	□, ㄥ, ㄥ	Kshiti, Lipi, Pâdan.
v	Δ, Δ	⊙, ⊙	Varuṇa, Manipûra, Padma.
r	5, 5, 1	1, 1.	Rakta, Bhujâ, Dipagrakajjala.
y	Δ, Δ, Δ, Δ	Δ, Δ,	Vâyu, Nâśika.
s		†, †, †	Śara.
sh	π, π	Δ, Δ, Δ	Śûla.
ś	Δ, Δ, Δ	Δ, Δ	Pasa, Srâk.
h	Δ, Δ Δ	U, U U	Kapâla, Dêha, Sirah
dh	Δ, Δ	Δ Δ	Dhanuh.
d	Δ, Δ, Δ, Δ	Δ Δ	Dhanuh.
p	Δ, Δ	Δ, Δ	Dakṣiṇapârśva, Pârśva.
M	8, 8	8 8	Visha, Mahâkâya, Mêru.
Kh	Δ, Δ	Δ, Δ	Khâtita, Unmanî.
Gh	Δ Δ Δ Δ	ψ, Δ	Ghaṇṭâdhârinî.
Ch	Δ, Δ	Δ	Charmamuṇḍadhârinî.
T.	Δ Δ	U, K	Tanka, Ardhachandra.
Ct.	Δ, Δ, Δ, Δ	Δ, Δ	Nâdânta.

But it is worth noting that a tribe in the Chumbi Valley still preserves an institution of great antiquity, which recognized the division of the tribe into two sections or clans, each vested with the right to elect in turn two chiefs, who derive their power wholly from the popular vote, and not in any degree from hereditary claims.

It is easy to believe that the Yaudheyas may have been similarly divided into three sections, each of which in turn elected the tribal chiefs.

I fear that there is no chance of our ever being able to recover anything like accurate knowledge of the ancient tribal constitutions of India, but, if we cannot affirm positively what their nature was, examples like that cited help us at least to understand what kind of arrangement is likely to have existed.

VINCENT A. SMITH.

8th August, 1906.

CUSTOMARY LAW REGARDING SUCCESSION IN RULING FAMILIES OF THE PANJAB HILL STATES.¹

HERE is another illustration of the customary rule that the son whose birth is first reported to the ruler (and not the first born son) is his heir-apparent. Madan Sain, Rājā of Keonthal State, had two *rānīs*, one from Bashahr, the other from Hindūr (Nālāgarh) and both of them became pregnant at the same time. The Bashahrī *rānī* accordingly planned that, if her co-wife gave birth to a son before she herself did, the news should be kept from the Rājā. The Hindūrī *rānī* did give birth to a son first, but the Rājā was not informed of the event and it was determined to kill the boy, so Mathā, a Chhibhar Kanēt, took him away secretly to Hindūr where he was named Anūp Sain — and not put to death. On Madan Sain's death his son by the Bashahrī *rānī* was proclaimed Rājā, and so Anūp Sain went to the Rājā of Garhwāl, then a powerful chief, and sought his aid. The Rājā bade him prove that he was Madan Sain's eldest son, so he placed two arrows in the temple of Badrī Nārāin by night, one for himself, the other in his rival's name, declaring that the arrow of the elder son would be found bent. Next morning Anūp Sain's arrow was found to be bent, so the Rājā gave him a written declaration that he was the rightful heir and declared him

Rājā of the Keonthal State.² Armed with this authority, Madan Sain returned to Keonthal, where the people proclaimed him Rājā.

H. A. ROSE.

22nd May, 1906.

A WOMAN'S WILES.

IT may be of some interest to note that the story published under the above title by Mr. W. Crooke, *ante*, p. 146, occurs in the well-known collection *Vetālapañchavimśati*, which is embodied in Somadeva's *Kathāsaritsāgara* and exists in Hindi as *Baitālpachīst*. In the Sanskrit original it makes part of the story of the he-parrot and the she-maina (Skr. *śārikā*), who have a controversy on the comparative inferiority of woman and man. Each in his turn relates a story to demonstrate the wickedness of the other sect, and the tale told by the parrot is that which was published as No. VIII. of Mr. Crooke's *Folktales from Northern India*. There are only some slight differences in the details of the story. In the Sanskrit work the spirit (Vetāla), who has entered the corpse of the paramour, bites off the nose of the faithless lady at the moment she tries to kiss his lips. At the moment I cannot give the exact references, but these can easily be ascertained by consulting the works quoted. Of both the Sanskrit and Hindi collections there exist English translations.

J. PH. VOGEL.

THE ALLEGED CUSTOM OF NAMING A HINDU AFTER HIS GRANDFATHER.

WITH reference to the note published, *ante*, p. 125, Prof. Alfred Hillebrandt of Breslau has been kind enough to favour me with references which prove that the custom had the formal sanction of text-writers. He cites a passage in Patañjali's *Mahābhāṣya*, I., p. 4, quoting the prescript of the Yājñikas to give a son a name *tripurushānūkam anaripratishṭhitam*. The *Saṃskāraśāstramālā* (p. 855, where the materials are collected), he observes, explicitly says that the son's name should be one or other of three ancestral names, that of the father, grandfather, or earlier ancestor; *tripurushānūkam || pitāmahādhitritayānyutamam nāmakīryam ityarthah*. This rule covers all the cases of royal homonymy which I cited from the genealogies of ruling families.

VINCENT A. SMITH.

¹ See *ante*, p. 233, and Vol. XXXIV., p. 226.

² This would appear to show that Keonthal was at this period a feudatory of Garhwāl. Madan Sain was contemporary with Mahī Parkāsh of Sirmūr.

NOTES AND QUERIES.

Juncameer, Junkeon.¹

THESE Anglo-Indian terms of the old days appear under many an almost unrecognisable form. Junkeon, &c., means "customs" and the Juncameer or Juncanner, a collector of customs. The term was also applied to the custom-house itself.

1597. "The Talapoïs persuaded the Iangoman, brother to the King of Pegu to vsurpe the kingdome which hee refused pretending his oath." — *Nicolas Pimenta in Purchas II*, 1747.

1668. "All y^e tobacco comes out of Prester Johns Contrey and brings this Kinge great store of money, cald Juncan [*chungam*] money or Custome . . . This was y^e first iunct money I paid, otherwise cald head money, soe much for a Man and doble as much for a horsse . . . When we caime to Junkann, I lighted of my horsse and gotte on y^e Ox . . . In every 40 Leagues there was Junkanns, who tooke head money . . . this is y^e great Junkinn Towne called Halloe [*Halabas, Allahabad*] . . . they knew y^e Marchants would pass by y^e vpper way to save theire Junkin money." — *Richard Bell's Journey and Travels to the East Indies and the Mogul's Country. Brit. Mus. Sloane MS*, 811.

1669. "It hath been severall times proposed to us to send some persons to Portanova to make provision of Cloth for England . . . but being soe farr distant it is not convenient to bring it thence by Land . . . and the severall Juncans in the way hither swell the charge too much." — *General Letter from Fort St. George, India Office Records, O. C., No. 3171*.

1676. "By the Grace of God Sultan Abdula Hossein. — The Royall Phyrmaund or Command of our Majesty that shines like the Sunn; wee have thought fitt and convenient and doe hereby require and command all our Ministers of State, Governours, Sub Governours Juncanners, as well for the time being as to come . . . to know and take notice &c." — *Appendix to the Diary of Streynsham Master, p. 344, India Office Records*.

R. C. TEMPLE.

8th March, 1906.

IS TOBACCO INDIGENOUS TO INDIA?

EVERYBODY knows that all ordinary authorities agree that the tobacco plants — species of *Nicotiana* — are natives of America, and that the use of tobacco was introduced into Europe in the middle of the sixteenth century, and into India at a slightly later date.

But an anonymous writer in the *Times* on the 22nd November 1902 asserted that 'there can scarcely be a doubt' that the tobacco plant is indigenous to India, and that tobacco, although not used for smoking, was known to the natives for centuries before the date commonly assigned for its introduction. The writer of the article alleged that the Indian tobacco was introduced from Persia, and was cultivated at Dinapur under the name of the 'Darabgerd' plant. He also averred that another variety, known as 'Lunka,' which was grown in the Kistná (Krishná) and Godávari Districts, had been introduced into those districts from Kaira (Kherâ) on the Bombay side, about 1370 A. D. According to him, both varieties were used by the Hindus for medicinal purposes.

The writer referred to gave no authorities for his curious statements. I made a note of them at the time, which has now turned up. During the four years which have elapsed since the publication of the contribution to the *Times* I have not seen any mention of the subject, and now write to ask if any reader can offer an explanation of the assertions made by the correspondent of the *Times*. So far as I know, they are opposed to the evidence.

VINCENT A. SMITH.

YUNG-DRUNG — LAMAYURU.

IN my article on Balu-mkhar, *ante*, Vol. XXXIV., p. 206, I translated a passage in inscription No. III. as follows:—"which belongs to (the village of) γYung-drung." The vernacular is also translatable by "adheres to the Bon Religion," because *yuru* or *yung-drung* is a Bon symbol. This is probably the correct rendering, as, by popular tradition, the ancient name of Yung-drung was Lamayuru, a place which is held to have been the head-quarters of the Bon Religion, and, in ancient times, the religion of the people and their masters was identical.

A. H. FRANCKE.

¹ *Vide Yule's Hobson-Jobson, s. vv.*

ANTIQUARIAN NOTES IN BURMA AND CEYLON.

BY ROBERT SEWELL, M.E.A.S.

A. — Burma.

I. — *Inscriptions at the Yat-sauk Temple, Pagán.*

NORTH of Pagán, on the Irrawady River, in the side of a deep ravine, is the well-known Buddhist cave-temple called the **Kyaukkū Ōmin**, which was a *vihāra*, reserved for the use of the Mahāyāna monks after the great Hīnayāna reform about the year 1182 A.D. On the high ground immediately above this temple stands a small shrine, outwardly in good preservation, called the **Yat-sauk Temple**, in the *antardā* of which, on the left wall, is an elaborate fresco in black and white. It consists of a large number of small squares, each of which represents so far as can be judged a *Jātaka* story, with a line of descriptive writing underneath. The characters of these inscriptions look older than those of an inscription on another wall which bears a date corresponding to A. D. 1220; and, considering the bad condition of the plaster on which the designs and legends were painted, it is much to be hoped that they may soon be photographed and published. The illustration (fig. 1 of the Plate attached) is from a photograph taken under circumstances of great difficulty by Mr. Wallace, Deputy Commissioner of Myingyān.

II. — *Glazed tiles at the Ānanda Temple at Pagán.*

The outer wall of the basement of the great **Ānanda Temple** at Pagán is ornamented with a series of green glazed terra-cotta tiles which the archaeological authorities officially describe as representing the *Jātaka* tales. This, I think, is a mistake. I examined the whole series and find that in each tile there is but a pair of figures, the two in each being similar to one another (fig. 2 of the Plate). They are probably intended to represent goblins or demons, either with a view of terrifying the worshipper into good behaviour and reverent gratitude towards the saviour, Buddha, or merely in the spirit of mediæval European cathedral-builders, who depicted the devils as left outside the holy place and suffering from the extremes of heat and cold. Under each pair is a line of inscription, which should be deciphered.

In Plates IX. to XIII. of his article on the *Antiquities of Rāmaññadēsa*, ante, Vol. XXII., Sir Richard Temple has depicted several similar terra-cottas from the remains in Rāmaññadēsa. Those on Plates X. and XI. are clearly nothing but ogres or bogies. But the author has placed several of these together in his Plate VIII., fig. 1, and, in that position, inclines to think that they represent a battle. It appears, however, more probable that his examples were intended to be placed in positions similar to those occupied by the Ānanda Temple terra-cottas, *i. e.*, separately fixed as medallions decorating the outside of the basement member of a temple.

III. — *List of the Principal Pagodas at Pagán.*

A chronological list of the principal temples at Pagán with the dates assigned to each and the names of the builders, extracted from the official records, may be found useful to students as shewing the period of the great building age at Pagán. There are only one or two structures, here and there amongst the innumerable temples, which seem to approach the original Indian model. These are possibly older than the large ones here catalogued; but all have an elevated basement under the *stūpa*-formed dome, and must be placed some centuries later than the last of the true Indian originals.

The traditional date of the **Bū-p'ayā** or Pumpkin Pagoda, on the river bank, is A. D. 163—243, and it is said to have been begun by King Pyūsawdī, but I understand that there is nothing

extant which can be quoted in support of this theory. The following list is considered historically accurate:—

						A. D.
Five temples, built by King Taungthūgyi ...	...	...	...	...	...	10th century
The lower storey of the Kyaukkū Ōnmin (the ornamentation of which is attributable to Hindu sculptors ¹), earlier than the reign of Anawrathā, <i>i. e.</i> , about or before...						c. 1000
The Nān P'ayā, or Manuhā's } Palace.						
Manuhā's Temple ...	...				
The Shwēsāndaw ...	...				
The Lawkānanda ...	...				
These four were built by King Anawrathā ...						1059 ²
The Pathôthāmyā, built before the Ānanda ...	...	...	...	...	...	?
The Nagāyōn, prototype of the Ānanda, built by King Kyānzitthā ...	...	...	...	...	...	1064
The Ānanda, built by King Kyānzitthā (still in use) ...	...	...	...	...	...	1090
The Shwēgūgyi, built by King Alaungsithū ...	...	...	...	...	...	1141
The Thātbinnyā, built by King Alaungsithū ...	...	...	...	...	...	1144
The Dhamayāngyi, built by King Narathū ...	...	...	...	...	...	1170
The Gawdāpālin, built by King Narapatisithū ...	...	...	...	...	...	1174—98
The Sulāmani, built by King Narapatisithū ...	...	...	...	...	...	1182
The upper storeys of the Kyaukkū Ōnmin, built by K. Narapatisithū ...	...	...	...	...	...	1188
The Dhamayāzika, built by King Narapatisithū ...	...	...	...	...	...	1196
The Mahābōdhi, built by King Nāndaungmyā Min ...	...	...	...	...	...	1198
The Mingalazēdi, built by King Tayōkpyēmin ...	...	...	...	...	...	1241

IV. — *Inscription on a Votive Tablet from Pagān. (Plate I., fig. 1.)*

Fig. 3 of the plate shews the lower portion of one of the votive brick tablets so commonly found in connection with mediæval Burmese remains, and at Buddha Gayā. It is given here in order to call attention to the inscription at the foot. A great heap of these tablets lies in the cave behind the statue of Buddha in the Kyaukkū Ōnmin, and it would be well for the Archaeological Department to have this mass carefully examined, catalogued, and preserved in some museum. Objects of much interest might be found there, besides the broken terra-cottas.

These votive Tablets appear to be all similar as regards the inscription; though many are found with different groups of Buddhas and without inscriptions, while in others the inscription is in Nāgarī. The Buddhas are thirty in number if the central figures are counted, twenty-eight if the central ones are omitted. All are in the *bhūmi-sparsā mudrā*, or earth-pointing attitude.

I consulted a number of distinguished scholars as to the reading of this inscription, but without much success. No tables of Burmese palæography have yet been published, and therefore few European *savants* have as yet had much opportunity of acquiring such a knowledge of the old characters as will enable them to read or to fix the date of an inscription in that country with any certainty. Mr. Taw Sein Ko gave me the following transliteration and translation, dating the script as belonging to the eleventh century A. D., when the blending of the Northern and Southern schools of Buddhism took place.

Attāvāsati me Buddhā trayyā sametā katā Buddhakathāya.

“With a view to attaining Buddhahood, these figures are made of the twenty-eight Buddhas who have crossed to the other shore and are enjoying peace.”

¹ Probably Chālukyan, from the style. The porch, however, like most of those at Pagān, is vaulted over by a true radiating arch, constructed of a number of flat sandstone *voussoirs* placed side by side. The upper band on the façade shews rows of Yāli heads, the mouths holding chaplets of pearls.

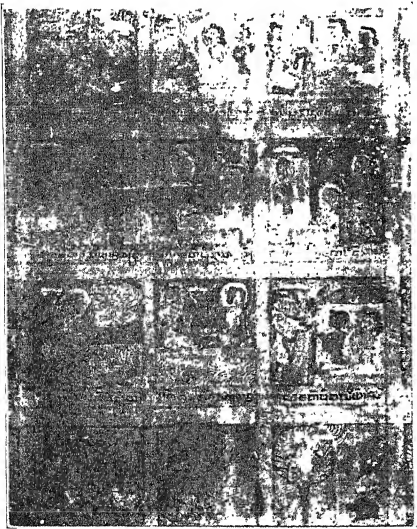
² Some of these dates differ by a few years from the list published in Sir Arthur Phayre's *History of Burma*.

ANTIQUARIAN NOTES IN BURMA AND CEYLON.

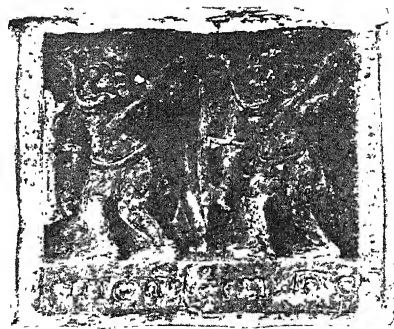
Plate I.



1. Votive terra-cotta tablet from Pagān.



2. Fresco on wall of Yat-Sauk temple, Pagān.



3. Terra-cotta glazed tile on the outside wall of the Ananda temple, Pagān.

His transliteration into modern Burmese character is : —

အာရိသတိဇေဗုဒ္ဓါဗြဟ္မာသမေတာကတဗုဒ္ဓဇာယ

With this reading Mr. Louis Finot, who has been kind enough to give the subject his close attention, is dissatisfied ; but I will not here enter on the discussion which has now lasted some months, regarding the inscription, character by character. Suffice it to repeat that all European criticism can only be of a tentative nature till the Government of India in the Archaeological Department is able to provide scholars with facsimiles of Burmese inscriptions of different epochs for comparison.

Aksharas will be observed close to the heads of the different Buddha figures, on the right side of each. These are probably the initials of their names — တိ *Ti* for Tissa, or Tishya ; က *Ka* for Kakusandha, Kassapa, or another ; and so on.

B. — Ceylon.

Slabs from Amarāvati at Anurādhapura.

In the museum at Anurādhapura, Ceylon, lie three marble sculptures ; two having groups of figures, while the third is the lower portion of a flattened octagonal pillar bearing an inscription. All three appear to have been brought to Ceylon from the Amarāvati Stūpa, in India. At the first glance I identified them as Amarāvati marbles, and subsequent investigation has confirmed me in this opinion. By permission of Mr. Still of the Archaeological Department I brought with me to England a small chip from the rough unsculptured back of one of the slabs (fig. 4 of the Plate), and submitted it, together with a fragment picked up by myself in 1877 during the excavations at Amarāvati, for examination at the Geological Museum in Jermyn Street and the Imperial Institute Laboratories in South Kensington. The question put in each case was whether the Anurādhapura chip was a piece of Ceylon marble, or was of similar formation to the material of which the Amarāvati chip was composed.

Dr. Flett of the Geological Museum was kind enough to make a very careful analysis of the stones, and he sent me his written opinion thereon, in the following terms : —

“The two specimens of crystalline limestone which you left with me are so exactly similar in microscopic section that there can be little doubt that they are from the same locality. Some minor differences may be noted, but none of any importance, and as these schistose limestones are rarely exactly the same, even in the same quarry, these differences may be disregarded. The rocks are both of a somewhat peculiar character ; they consist of the same mineral and in very much the same proportions, and their structures are identical.”

In answer to my question whether he thought it possible for these two stones to have come from different countries, or whether their similarity must be held conclusively to prove that both came from the Pālnāḍ formations, which supplied the material for the Amarāvati sculptures, Dr. Flett replied : —

“I may say that I should certainly consider it a remarkable coincidence if two crystallized limestones, similar in foliation and in the nature and proportions of accessory ingredients, should occur in two places so widely separated. If the rocks were of a more common type this would not be extraordinary, but this limestone is a rock with well-marked characters, such as are not at all likely to be repeated.”

Dr. Evans of the Imperial Institute entirely concurred in this view, pointing out that the marble of Ceylon is very coarsely crystalline, and of quite a different structure and formation to the compact laminated limestone of the Pālnāḍ.

Since, moreover, the sculpture on the slabs is of pure Amarāvati type, that on the right being especially noticeable as being one of the older and more rare designs, the conclusion seems inevitable that all these marbles had, at some period, been brought from Amarāvati to Anurādhapura; and the only problems that remain to be solved concern the history of the transfer and its approximate date.

Now the pillar-fragment bears an inscription in old Singhalese (not Pāli) in characters of an early period, and it is therefore almost certain that this pillar arrived in Ceylon before that inscription was engraved on it. It appears to be an edict of some kind. As to its date I placed it roughly as belonging to the early fourth century A. D., and Dr. Hultzsch and Dr. Fleet have expressed their agreement with this view. Mr. Wickremasinghe, however, thinks that it belongs to the latter half of the fourth or even the first half of the fifth century. I leave readers to form their own conclusions on this point, merely repeating that the slab seems certainly to have come from Amarāvati and to have been in Ceylon before it was engraved.

The inscription is of course only a portion of the whole, and we see only the ends of the lines. The tenon at foot, seen on the right side, makes this clear. It is the lower portion of a pillar which had the edict engraved along its length, and we may perhaps have here about one-third of the whole. Eight lines are very clear; the six on the injured side are mostly illegible, though here and there an *akshara* can be read. It is not yet quite certain which line on the slab is the first line of the inscription; but considering that the last line of the injured side seems to come to an end before the end of the stone is reached, while the fourth side of the slab is blank, it is more than probable that the upper line seen on *a* is the first line.

Here follows Mr. Wickramasinghe's transliteration, and such translations of words as he has found possible:—

Text.

a

- (1) ha paṭamaka³ avanaka vasaha pa(ṭu)kaya biku-sagana(pa)
- (2) (para)tirehi gatiya hamaṇana mata (puti taṭa vi)
- (3) maha avasahi gatiya hamaṇana ca sava saga
- (4) avanakaṭaya ca nana magini pavata
- (5) ka maga karavaya tuḍala tuḍalalaka ca (ṭotahi) la
- (6) cata paha(ṇahi) ca bikusagahi ca tumahi ca hacanevi

b

- (7) aṭa ja⁴ layitaka (po)ta ja paṇca maha avasahi ja ca
- (8) ṭa a(?)nucaca karanakeṇakana paḍi aluvaḍu karanaka

Notes.

Line 1. *Biku saga*, "the community of monks."

Line 2 may mean "the parents of monks who have gone abroad."

Line 3. "Of the monks who have entered the great monastery (*i. e.*, The Mahā Vihāra?) and the whole community of monks."

Line 4. *ca nana magini pavata* = (Skt.) *ca nāṇa mārgaṇa parvata*, "and by various ways the rock."⁵

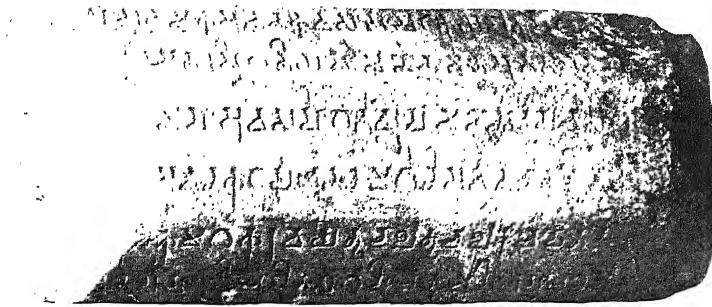
³ Or *paḍamaka*.

⁵ The name *parvata* may be applied to one of the great brick *stūpas* (R. S.).

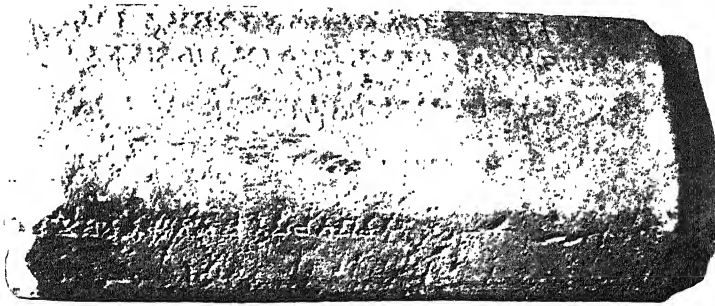
⁴ Or *ḍa*.

ANTIQUARIAN NOTES IN BURMA AND CEYLON.

Plate II.



1. Fragment of a pillar taken from Amarāvati to Anuradhapura, Ceylon, and there engraved with an inscription. First side.



2. The same, second side.



3



4

3, 4. Marble fragments of sculpture from the Amarāvati Tope, found at Anuradhapura, Ceylon.

Line 5. *maga karavaya* (*maga* = Skt. *mārga*), "having had a road made."

Line 6. "at the Chaitya rock, and in the community of monks, and in himself (?)."

Line 7. *Pañca maha avasahi* — "In the five great monasteries."

This inscribed pillar was, Mr. Still informed me, found in one of the ruined buildings known as monastery "L" in the Abhayagiri *ençainte*, south of the Pattālam — Trincomalee road. Its discovery is recorded by Mr. Bell on page 3 of his *Report* for 1893. Of the other two Amarāvati slabs, that bearing the older design (on the right of fig. 4 of the Plate), was found exactly underneath the raised platform on which stands the Thūpārāma Dagoba within the limits of the Mahā Vihāra; and the slab with the newer design (on the left of fig. 4) was found in a small building, half way between the Bô-tree and the Isurumuniya Rock Temple, south of the Lobaprāsāda or Brazen Palace, and also within the Mahā Vihāra limits.

The newer sculpture (on the left of fig. 4) has been badly worn by, apparently, the movement of stones in running water, and is thereby greatly injured. The older slab (on the right of fig. 4) belongs to a period some centuries earlier than the more artistic Amarāvati age. A specimen of this type is given by Fergusson in his *Tree and Serpent Worship*, Plate LXXVIII — 2, and the author points out that its reverse side had been utilized for one of the more modern and better sculptures of the inner face of the great Outer Rail, which, according to him, was erected in the 4th century A. D.⁶ Dr. Burgess differs from Fergusson as regards this date, and shews reason for supposing that the Outer Rail belongs to the latter part of the 2nd century A. D.⁷ But for present purpose this difference of opinion is of no consequence. It is sufficient that at the later of these two dates, *viz.*, the 4th century, sculptured slabs belonging to the *stūpa* may have been lying about, detached from the structure and capable of removal, whether their detachment had recently taken place or had occurred two centuries earlier.

The slabs may have come over merely as ballast in an ordinary trading ship, — the Telugus of the East Coast were certainly a sea-faring folk at that period, as we know from records, traditions, and coins of the Āndhra kings, — or they may have been brought over by Anurādhapura sculptors as models for workmen. There is another possible explanation connected with the Legend of the Tooth Relic, which at the risk of being thought extravagantly fanciful I venture to put forward.

The Singhalese Legend of the Tooth does not stand alone and unsupported, for we know from Fāh-Hiān that the Tooth was actually in Ceylon before A. D. 412 (I shall quote him later); and the fact of a flight from Kalinga early in the 4th century of a royal personage carrying a relic is sustained by the stories of other countries. The legend runs thus: —

The king of Kalinga, being hard pressed by his foes, entrusted the Tooth Relic of Buddha to his daughter Hēmamālā and commanded her to fly with it to Ceylon. She obeyed these commands, set sail, and was wrecked on the "Diamond Sands." From this place she afterwards again set sail, and arrived safely in Ceylon, where she handed over the Tooth to the king.

Two other legends support the truth of this story, though they differ in details. There is a legend in Burma that a princess of Kalinga called Mā Hlā brought a relic of Buddha from that country to Thatōn, then the capital of Lower Burma, about the year 318 A. D.,⁸ and the *Chronicles of Orissa* relate that when in 327 A. D. the Hūna⁹ Yavana Prince Rakta Bāhu invaded their

⁶ *Op. cit.* p. 220.

⁷ *Amarāvati and Jaggayyapēta Buddhist Stūpas*, p. 12.

⁸ *Tree and Serpent Worship*, p. 174 n. Fergusson quotes from a paper by St. John in a monthly periodical called the *Phoenix*, II. 182.

⁹ This name "Hūna" appears to be an anachronism, as the Hūna invaders were not in India at so early a date; but their power was so greatly felt when they did come that their name became synonymous in people's minds with any tribe of Yavanas.

country and conquered it, the king of Kalinga fled from his capital, carrying with him the image of Jagannātha. So that we have three legends concerning the flight of a royal personage with a relic from Kalinga in the first half of the fourth century A. D. Commenting on this fact, Ferguson writes: —¹⁰ "This struggle for the Tooth-Relic, in or about the year 318, excited not only all India and Ceylon, but extended across the Bay of Bengal to the neighbourhood of Martaban, and probably even further east; *but centred, if I mistake not, at Amaravati.*"

The date given in the Singhalese chronicles for the arrival of the Tooth in Ceylon is the 9th year of the reign of king Siri Mēghavaṇṇa. We cannot as yet be quite certain as to the dates of the kings of Ceylon. Professor Kern fixes 302 A. D. as the first year of that sovereign.¹¹ Mr. Bell thinks it was 304. Working solely from the *Mahāvamsa* I made it 319. According as we take these three dates the 9th year would be either A. D. 311, 313 or 328.

There is nothing historically improbable in the Orissan assertion that an intrusive Yavana invasion overthrew the old royal family of Kalinga early in the fourth century, for at that period the Guptas were undoubtedly gaining the ascendancy over the Yavana Kshatrapas in the West, and the power of the latter was completely crushed by about A. D. 350. So that fugitive princes with a large following may well have pressed eastwards to the sea after some Gupta victory. Samudra Gupta claims to have himself conquered Pishāpura on the east coast.

Fergusson shews good reason for his identification of the "Diamond Sands" with the shoals at the delta of the Krishṇā, a territory subject to the king who ruled at Dhanyakakaṭa, or Amaravati, about 60 miles up the river, where for countless centuries diamond mines have existed and been worked. If this royal princess, then, had been saved from shipwreck on the coast, it is natural to suppose that she would have been conveyed to the capital, and from thence have made a fresh start. Her second journey, that is, would have been direct from Amaravati to Ceylon.

And moreover there was a special reason why king Siri Mēghavaṇṇa should have been anxious to secure for himself a valuable and important relic of Buddha. His father and predecessor Mahāsēna had played havoc with the orthodox Sthaviravāda fraternity at the Anurādhapura Mahā Vihāra. He had persecuted them or allowed their persecution, and had given all the weight of his authority and power to the support of the Mahāyāna monks of the Abhayagiri and other hostile establishments. He had built and endowed the Jētavana Vihāra and Stūpa for the schismatic sect of the Sāgalikas. In his reign the monks of the Mahā Vihāra had been compelled to abandon their home and fly to distant tracts, their monastery had been abandoned and destroyed; while the Lōhaprāsāda had been dismantled and the materials carried off to the Abhayagiri enclosure, where the king had utilized them in the construction of several halls. When Mēghavaṇṇa came to the throne he reversed this policy, reinstated the priests of the Mahā Vihāra, rebuilt the Lōhaprāsāda and the ruined *parivēṇas*, and restored to their lands the ousted monks. But he also endeavoured to recreate some unity of feeling amongst the Buddhists of all sects; and as a means to this end the opportune arrival of so splendid a relic as the Tooth of Buddha was of inestimable value, since this was an object which the monks of all denominations must necessarily join in worshipping. We are told in the *Mahāvamsa* that the king received the relic with all the honour it deserved, and organized a great Dāthādhātu Festival, commanding that the tooth should be annually carried in a splendid procession from its resting-place in the Mahā Vihāra to the Abhayagiri monastery. In this way he united all sects in one celebration, and soothed the disturbed feelings of the Abhayagiri

¹⁰ *Op. cit.* 175 n.

¹¹ *Manual of Indian Buddhism (Grundriss)*, p. 124. It is possible that this date is derived from the statement in the *Rājavalīya* that Mēghavaṇṇa's predecessor Mahāsēna died in the 845th year after the Nirvāṇa, the Nirvāṇa date being taken as 543 (845—543 = 302). But, if so, it is of doubtful authority.

sectaries. One feature of this festival was the making of a road along which the procession was to pass. Fâh-Hiân has left a description of the ceremonial as he saw it in A. D. 412 :—¹²

“The tooth of Buddha is always brought forth in the middle of the third month. Ten days beforehand the king grandly caparisons a large elephant on which he mounts a man who can speak distinctly and is dressed in royal robes, to beat a large drum and make the following proclamation : — ‘ . . . Behold ! ten days after this Buddha’s tooth will be brought forth and taken to the Abhayagiri Vihâra. Let all and each, whether monks or laics, who wish to amass merit for themselves, *make the roads smooth and in good condition, grandly adorn the lanes and byways,* and provide abundant store of flowers and incense to be used as offerings to it.’ ”

He gives an account of the festival that year, and says that the tooth remained at the Abhayagiri monastery for ninety days and was then “returned to the *Vihâra* within in the city,” i. e., the Mahâ Vihâra.

In the *Dâthâvaṇṣa* (written towards the end of the 12th century in the reign of Parâkrama Bâhu) it is stated that king Siri Mēghavaṇṇa had “caused a record to be written” of the arrangements he had made for the due honouring of the Tooth Relic.

If, therefore, this inscription be of so early a date as the reign of Mēghavaṇṇa (he reigned 28 years in the first half of the fourth century) it is within the bounds of possibility that it may be a fragment of the very record referred to, — very appropriately engraved on a slab which may even itself have been brought to Ceylon with the Relic. This is, of course, merely a conjecture, and must be received as such. But the contents of the few portions of lines that remain seem to shew that it is an edict of some sort, possibly a royal edict. It refers to the several communities of monks as distinguished from the special community of the orthodox at the Mahâ Vihâra (Line 3). It mentions the making of a road (line 5), though it is of course possible that the *mârğa* referred to may have been a spiritual path. And its allusion in line 7 to the “five great monasteries” seems to shew that its object included the whole Buddhist community at Anurâdhapura for some one purpose. Finally, in line 4, is a fragment of a passage which may refer to a procession making its way to a *parvata*, and it is just possible that this was a name given to the huge Abhayagiri Dagoba.

If, however, Mr. Wickremasinghe’s date is correct, the edict could not have belonged to the reign of king Mēghavaṇṇa, but must have been engraved in the reign of one of his successors. But I must observe that the disturbed condition of the country renders it probable that the edict belongs to a period earlier than the end of the fourth century.

At present no more definite conclusion can be arrived at than that the marbles came from Amarâvatî, though not necessarily together ; and that whatever may be the date of the inscription, the pillar was almost certainly at Anurâdhapura before it was engraved.

Whether I am right or wrong in my conjecture is a matter for future determination, but it certainly invests this fragment with considerable interest, and it is to be hoped that the remainder of the pillar may some day come to light. It might be searched for in the neighbourhood of the place where the present portion was found, *viz.*, in the Abhayagiri *ençainte*.

LEGENDS FROM THE PANJAB.¹

BY H. A. ROSE.

(With the assistance of Lala Karam Chand Bhalla.)

I.

STORIES ABOUT BÂWÂ FARÎD.

Tazkara lagab Shakarganj milne kâ Hazrat Bâwâ Farîd ko aur nîz un kî du'â se chhûhadrâ aur hâldâmôn kâ patthar honâ, aur nîz byân chand tabarrûkât jo Pâkpattan mein maujûd haiñ.

The stories of how the Saint Bâwâ Farîd procured his title of Shakarganj, also of his turning dates and almonds into stones, and further an account of relics at Pâkpattan.

Text.

1 Ek dost farmâ'ish kîtî : 'main nûn â garûr,
Bâwâ Sâhib dâ hâl kuchh likho, mûl nân
karô qasûr,
Shâh Muhammad jô kuchh likhiâ, usnûn
likho nâ mûl,
Hor hâl tum likho, bhâî, jô hô aṣal uṣûl.'

5 Unke hukm de mannan kâran aslî hâl
muqarrarâ,
Likhiâ jô kuchh suniân kannûn, farq nâ
kitâ zarâ.

Mâ'î Sâhibjî Bâbâ Sâhib nûn uṭṭhan kahan
sawêre :

Bachiân nînd piyârî howe, uṭṭhan bahut
awere.

Eh tadbîr phir kîtî usne, uṭṭhe nûr ke
tapke :

10 Muṣallâ niche shakkar rakh, jagândî un-
kô phapke.

11 Eh tadbîr' mu'aṣṣair hoi, phir oh nî
hamêshân :

Fajre uṭṭh, nimâz sâ parhdâ, aukhâ na
hondâ khêshân.

Jab nimâzôn fâriḡ honda, kahndî mân
khushbâl : —

'Muṣallâ heṭe shakkar khâte ; bhejî Rabb
jalâl.'

15 Ek rôz jô ghaḡat kâran shakkar na rakhî
mâi.

Pichhe se jô yâd eh âi, bolî bâr Ilâhî : —

'Îh nûn shakkar tûnhî bhejî, merî
bahut pukâr'

Translation.

1 A friend came and urged me vehemently :
'Write an account of the Bâwâ Sâhib
and make no mistakes.

Write nothing of what Shâh Muhammad
wrote,

But write, brother, another account,
giving actual facts.'

5 To carry out his behest as to the true
facts,

I have written what I heard with my
ears, without any hesitation.

His mother told the Bâwâ Sâhib to get up
early :

Children love to sleep and he got up late.

She rose early in the morning and made
this plan :

10 She put sugar under his prayer carpet,
and then took hold of him and woke
him.

This her plan was always afterwards
successful :

He rose early, and said his prayers without
the least difficulty.

When he had finished his prayers, she said
to him cheerfully : —

'Eat the sugar under your prayer carpet ;
the glorious God has sent it.'

15 One day his mother forgot to place the
sugar as usual.

When she remembered it afterwards, she
prayed to God : —

'Fervently I pray thee, send thou sugar
to him ;

¹ These legends are printed by way of a continuation of Sir Richard Temple's *Legends of the Panjab* from unused materials supplied by him.

- Merī 'izzat tuñhūñ rakhēñ : tū haiñ Barā Sattār.
 Qudrat Rabb dī dekho, logo : kaisā huā tamāshā ?
 20 Farīd Sāñh ne shakkar pāi, jismēñ kamī na puāshā.
 Us rōz se laqb Bāwā ne Shakarganj hai pāyā,
 Farīd Shakkar kahē lokāyī, farq zara na āyā.
 A'indā nūñ har rōz hamēsha hoīā eh dastūr :
 Māi Sāhibā kadī na rakhī ; hōūdā Faza' ghafūr.
- 25 Gōsha se ek rōz nikalkar, rasta utte bahe.
 Qāfilā kōi chālā-jāndā sū, us ko puchhan paye : —
 ' Gur bharā tumne, yārō, yā bharī hai shakkar ?
 Kād se chale hō, kitthōñ āye, jānā kithe tīkar ?'
 Qāfila-wāle manzal hāre bole, 'nūñ hai shakkar.
- 30 Kī dasiye ? Hai kī kuchh bhariā, bhariā patthar patthar.'
 Bole Bābā, 'patthar hōngē ? Asī jānīsī shakkar.
 Patthar hōngē, patthar hōngē ; patthar hōngē patthar.'
 Kahte haiñ ke bharti, meñ se bhare badām chhuhārē ;
 Farīd Bāwā de ākhan kārān hogae patthar sārē.
- 35 Mewā jab ke patthar ban giyā, ūñ ūñhā na sakāñ.
 Ā'jiz hoke girgae sāre, āge qadam na chakan.
 Qāfila-wāliāñ ā'jiz hokar, kitī bahut mintāñ.
 Bole Bābā : 'bāt tumhārī tūhāde āge āi :
 Phir merī nasihat āge kadī na dēñ bhūl.
- 40 Jhūth de kārān eh kuchh hoīā : sach Rabb maqbūl.'
 In meñ se badām chhuhāre rūqim ne bhī dekhe,
 Rang waza' meñ farq na kōi, bōjh meñ patthar lēke.
- Preserve thou my honour : thou art the great Forgiver of sins.'²
 Behold the power of God, O people, what happened ?
 20 Farīd the Saint got the sugar as usual without diminution.
 From that day the Bāwā received the title of Shakarganj.
 The people called him Farīd Shakkar, without the least hesitation.
 Afterwards it always happened thus daily : His mother placed the sugar no more.
 (bnt) God sent it of his grace.
- 25 Once coming out of his seclusion he sat by the roadside.
 A number of merchants were passing by and he asked them : —
 'O friends, have you loaded *gur*³ or have you loaded *shakkar*³ ?
 How long and whence have you been travelling, and whither will you go ?'
 The way-worn merchants said : 'There is no sugar.
- 30 What shall we say ? If we have loaded anything we had loaded up stones.'
 Said the Bābā, 'can it be stones ? I took them for sugar.
 They will be stones, will be stones ; stones must be stones.'
 It is said that almonds and dates had been loaded,
 (But) Bāwā Farīd's word turned them all into stones.
- 35 When the fruit had become stones, the camels could not carry them.
 They all fell down being weak and could go no further.
 The merchants in despair begged him.
 Said the Bābā : 'your words have come back to you ;
 But for the future never forget my admonition.
- 40 This has happened owing to your falsehood : God loves the truth.'
 The writer saw some of those almonds and dates,
 They did not differ in appearance or colour and were equal to stones in weight.

² *Lit.*, 'Concealer' of sins with the veil of mercy.³ *Gur* is unrefined as distinguished from *shakkar* or refined sugar.

Kāth dī roṭī bārā baras tak poṭ par Bāwā
bāndhī.
Rāqim ne zīarat kītī ; nishān lage haiṁ
dāndī.
45 Jab bhūkh bahut satāndī Bāwājī nūn bāre,
Is hūlat meṁ kaī dand jā us roṭī par māro.

Pākpaṭṭan meṁ tīn zīarat : aīst haiṁ
derīnā,
Jin ke dekhe zāhir hōwe barkat hai pasīnā.

Nishān Hazrat de jang Badr vich donoṁ
sī hamrā,
50 Zīarat un kī rāqim kītī 'īd ke rōz pagā.

Bāns de nishān haiṁ, yāro, hun tak gahe
nā zarrā :
Unko kite nahīn hai lāgā : qudrat Rabb
muqarra.

Nā'leṁ Mubārik Bare Pīr dī huigī wahān
maujūd !
'īd nūn zīarat hōndī, bād nimāz mā'hūd.
55 Gudrī Hazrat Bāwā Sāhib dī hun tak
dekhi gāī :
'īd nūn Diwānji pahneṁ, phir buqcho
paī rahī.

The Bāwā had wooden bread tied to his
belly for twelve years.
The writer saw it (on a pilgrimage) ; it
bears impressions of his teeth.
45 When the Bāwā felt greatly the pangs of
hunger,
Then he put his teeth to the bread.

In Pākpaṭṭan are three shrines : they are
so old,
That they who see them perspire with
awe.
The Saint's⁴ two standards that were
borne in the fight at the Badr⁵ —
50 The writer saw them (on a pilgrimage)
on the morning of the 'īd.
The standards are of bamboo, my friends,
and are still not worm-eaten :
They have not been attacked (by insects)
anywhere : (this is) the effect of God's
power.
The sandals of the Great Saint⁶ are
present there :
After offering a prayer they can be visited
on a pilgrimage at the 'īd.
55 The Sainted Bāwā Sāhib's quilt is to be
seen to this day :
The Diwān⁷ puts it on at the 'īd and
then returns it to the bag.

THE CHUHRAS.

BY THE REV. J. W. YOUNGSON, D.D., CHURCH OF SCOTLAND MISSION : SHAMKOL.

(Continued from p. 96.)

The girls thus express their opinion of the dowry:—

*Lēf tulāīān taṅgēn !
Assān hōr vī ōthē māṅgēn,
Lēf tulāīān jullē
Assī ikhō laikē bhullē,
V'auhtē khān pīn nūn kahī?
Dō sajārīān ik bēhī.*

Quilts, mattresses, and hangings,
We will betroth many of our boys there.
Quilts, mattresses, and patch-work clothes,
We made a mistake in marrying there.
How much does the bride eat?
Two fresh loaves and a stale one.

Muklāvā, or the Homing of the Bride.

Next day the bride goes back to her father's house, and there is sent after her *kachchī pinnā*, or *kachchī bhājī*, which is rice flour with sugar. She returns to her husband's home in six months, or two years, or three, when there is *muklāvā*, as sending home a wife is called. She brings a suit of clothes for her husband, one for her mother-in-law, and one for her father-in-law. She wears *kach*, i. e., glass

⁴ Muhammad Sarwar of Jālandhar. He is descended from Shekh Darwesh.

⁵ Near Medina ; a little mixture of history here.

⁶ Abdu'l-Qādir Jīlānī.

⁷ Diwān is the title of the chief attendant at the shrine.

bracelets, because she is still *kachchē*, unripe; not *pakkē*. She now resides in husband's, her own house. Various songs are sung:—

Homing Songs.

1.

Chaph uchē vēndī sāi, rānjētā.

Pārōn vangān āhīgān

Main jivē, tar gāi, rānjētā,

Pārōn vangān āhīgān.

Sāle ghar na sas na mān, rānjētā.

Karun vangān chakhāwē?

Main jivē, tar gāi, &c.

Jivē chhail bhārā, rānjētā,

Jis vangān chakhāwē.

Main jivē, &c.

Sādh sāvān uttē chāh, rānjētā;

Piliān chuk chakhāwē.

Main jivē, &c.

Sāle mandān na lathā chāh, rānjētā;

Mirakh bhan vagāyān.

Main jivē, &c.

Sādh gālē dēndī mān, rānjētā;

Ta'nē dēvan sāyān,

Main jivē, &c.

Jē tu hōndōn kōl, rānjētā,

Lēndī rang malā.

Main jivē, &c.

Mērān dō narmē jān pānān.

Bāgān thandān vē, rānjā, chhāwān.

Nikkā, nikkā, katādī vē.

Tērā dōrīyā vē, rānjā, uinānān.

Main nādhōn nikkā katādī vē.

Sōnē sāvān vē, rānjā, vakānā.

Mērān sagnān dī kichhī vē.

Ghōḥ pākē vē, rānjā, khānān.

Tērān sagnān dī kichhī nē,

Chal khāngē nē, gōrīyē, rahān.

Mērān sagnān dā gānā vē,

Gandī khōlkē vē, rānjā, jān.

Tērān sagnān dā gānā nē,

Gandī khōlāngē, gōrīyē, rahān.

Mērān sagnān dā dōrīyā vē,

Pallā jōrīyē vē, rānjā, jān.

Tērān sagnān dā dōrīyā nē,

Pallā jōrīyē nē, gōrīyē, rahān.

Main kal viāhī sān vē,

Aj lai peyā, rānjā, rahān.

Khānā chāhīyē haq āpnā nē,

Dujā chhērā, gōrīyē, nahān.

From the top of the mound I looked for my lover.

For bracelets were brought from beyond the river.

I rejoice, I am glad, my lover,

As bracelets came from beyond the river.

Neither your mother nor mine was at home

Who would get me bracelets and put them on?

I rejoice, I am glad, &c.

May my handsome brother live long, my lover,

Who gave me the bracelets.

I rejoice, &c.

I wanted blue ones, my lover;

My brother brought yellow ones.

I rejoice, &c.

I am not satisfied, my lover;

Foolishly I broke them off.

I rejoice, &c.

My mother scolds me, my lover;

My friends reproach me.

I rejoice, &c.

If you had been here, my lover,

You would have given me of the right colour.

I rejoice, &c.

2.

I have two balls of cotton, my lover.

The shade of the trees in the garden is pleasant.

I spin it very fine, my dear,

In order to get a fine sheet made for you, my lover.

I make fine thread from it.

It will be as costly as gold, my lover.

My *kichhī* of good omen.

Eat it with *ghī*, my lover.

Thy fine *kichhī*, my love,

We will eat it on the way, my beautiful.

The knots of the sacred marriage thread, my lover.

Undo first, then we will start.

Your sacred thread, my love,

We will untie on the way home, my beautiful.

Let the auspicious ceremony of binding

Our shawls be performed before we leave, my lover.

The ceremony of marriage bonds.

We will unite our shawls, on the way, my beautiful.

I was married but yesterday,

My lover takes me away to-day.

We should eat our own dinner,

We should not eat another's, my beautiful.

Īē main tana layā vē
Nīngarān kīlān wālī ghangrīs.

Bambūā bōlē vē.

Mērā jūgā dōlē vē

Is marvā dī lālī.

Dō pānjē bhul gae vē.

Bībā zarra kā cāg-ās mōpīs

Bambūā, &c.

Main kīkar mōpīs nī raslīē.

Māis khālōtī tērī.

Bambūā, &c.

Ō māis jō mērī vē

Nīngarā sas lagēgi tērī.

Bambūā, &c.

Phāl sastē vīkādē vē :

Nīngarā tukā vakēndī jōrī.

Bambūā, &c.

Ik lai dē jōyī vē

Nīngarā māis pēc kōlōn chōrī.

Bambūā, &c.

Main kīkar āvās nī raslīē :

Bhain khālōtī tērī.

Bambūā, &c.

Ō bhain jō mērī vē

Jivēn sālī lagēgi tērī.

Bambūā, &c.

Tūn ā var cēhrē vē.

Twīnās his bhayē dī chōrī ?

Bambūā, &c.

3.

Young man, I spread my yarn
In the grove of mulberry trees.

The nightingale sang.

My heart trembled

Like a branch of the marvī tree.

Twice I forgot to put in five threads.

Turn hither your horse a little, Sir.

The nightingale, &c.

Lovely girl, how shall I turn ?

Your mother is standing by.

The nightingale, &c.

My mother, young man,

Will become your mother-in-law.

The nightingale, &c.

Flowers are being sold cheap -

Two may be had for two pice.

The nightingale, &c.

Get me a couple

Without the knowledge of my parents

The nightingale, &c.

Lovely girl, how shall I come ?

Your sister is standing by.

The nightingale, &c.

The sister that is mine

Will live to become your sister-in-law

The nightingale, &c.

Come to my house.

What rascal do you fear ?

The nightingale, &c.

4.

Chorus.

When we meet we should love.

We shall not run away after giving a surety.

Dear life, when we meet we must laugh.

Song.

Lāl vē, āshān dān muhārān lavābān, mērī jān.

Chalē Wazirābād, mērī jindriyē.

Jān miliyē, &c.

Kāt dī sauḍāgarī, mērī jindriyē !

Kūisā hai bipār, mērī jān ?

Jān miliyē, &c.

Lāl vē, lavāgān dī sauḍāgarī, mērī jān,

Naināis dā bipār, mērī jindriyē,

Jān miliyē, &c.

Lāl vē, tattī bhāḥḥī vich rēt jān, mērī jān,

Dānē bhundā mērā jēḥ, mērī jindriyē ?

Jān miliyē tān rassiyē.

Dildān dā bhēd kyān na dassiyē ?

Lāl vē, jē tur chālēn chākri mērī jān,

Sunnās lai chal nā, mērī jindriyē,

Jān miliyē, &c.

O Ruby, the cords of the camels are loose,

They are going to Wazirabad, my love.

When we meet, &c.

What will be your merchandise, my love ?

In what commodities will you deal, my life ?

When we meet, &c.

My Ruby, the merchandise is of cloves,

We deal in eyes, my lover.

When we meet, &c.

My Ruby, like sand in a hot furnace, my life,

Is your brother frying me, my love ?

When we meet we should love.

Why should we not show the secrets of our hearts ?

My Ruby, if you go for employment,

Take me with you, my love.

When we meet, &c.

Tān karēgā chākari, mēri jān :
Main karidān rumāl, mēri jindriyē.
Jān miliyē, &c.
Lāl vē, kī takān tēri chākari, mēri jān ?

Tē kī takān rumāl, mēri jindriyē ?
Jān miliyē, &c.

Ek takān tēri chākari, mēri jān.
Tē lakh takān rumāl, mēri jindriyē.
Jān miliyē, &c.

Lāl vē, uchā qilā Rōtās dī, mēri jān :
Thallē vaggē dariyā, mēri jindriyē.
Jān miliyē, &c.

Lāl vē, tu ghōrā, main pālkē, mēri jān.
Turiyē hañsān dī chāl, mēri jindriyē.
Jān miliyē, &c.

Tān shīsha main ārsē, mēri jān.
Vēkhiyē vārō vār, mēri jindriyē.
Jān miliyē, &c.

Tā khaṭṭā, main imblī, mēri jān.
Latakhiyē rāja² dē bāg mēri jindriyē.
Jān miliyē, &c.

Lāl vē, jē tur chālōn chākari, mēri jān,
Hath vich dēñān pakki, mēri jindriyē.
Jān miliyē, &c.

Jithē pai jāi rāt, vē mēri jān,
Jān sukhālī rakhīn, mēri jindriyē.
Jān miliyē, &c.

Chōg chagindī lālī, mēri jān.
Lāl vē, pailān pāndā mōr, mēri jindriyē.
Jān miliyē tān rasiyē.

Dilān dā bhēd kyān na dassiyē ?

You will take service, my life :
 I will make embroidered handkerchiefs, my love.
 When we meet, &c.
 My Ruby, how many pennies will be your pay, my life ?

How many will your handkerchiefs bring ?
 When we meet, &c.

Only a penny for you, my life.
 Two lakhs for a handkerchief, my love.
 When we meet, &c.

My Ruby, the fort of Rohtas is high, my life :
 A river flows under it, my lover.
 When we meet, &c.

My Ruby, you are a horse, I a dooly, my life.²
 We will walk like swans, my lover.
 When we meet, &c.

You are the mirror of my ring, my life.
 We will look at each other by turns, my love.
 When we meet, &c.

You are a lime, I am a tamarind, my life.
 We will hang in the king's garden, my life.
 When we meet, &c.

My Ruby, if you seek employment, my life,
 I will give you a fan, my love.
 When we meet, &c.

When it is night, my life,
 Keep yourself comfortable, my love.
 When we meet, &c.

The red bird pecks its food, my life.
 My Ruby, the peacock is dancing.
 When we meet let us love.

Why should we not reveal the secrets of our hearts ?

5.

Shīsha mērā ghārū ghariyā :
Thallā Lahaur vich jariyā.

Hun mar gayān sār, māt.
Shīsha dhūnā dhūnā.

Main mar gayān sār, māt.
Shīshe nūn main jart jarandī :
Mōtī lākh hajārān.

Hun mar gayā sār māt, &c.
Jē kōi shīsha lab lēāwē,
Dēñ inām as bhārā.

Hun mar gayā sār māt, &c.
Mērā shīsha lab lēāwē,
Jōrā ghōrā sārā.

Hun mar gayā sār māt, &c.
Shīshē dē dhūnān jāvār.
Chittī Shēphānīvālī.

Hun mar gayā sār māt, &c.
Shīsha mainūn dittā sīgā
Mērē lāl piyārē.

Hun mar gayā sār māt, &c.

My looking-glass was made by a skilful workman :
 It was set with jewels in Lahore.

I shall die now, mother.
 Make a search for the missing mirror.
 I shall die, mother.

I got precious stones put in my mirror :
 Thousands of lakhs of pearls.

I shall die now, mother, &c.
 To him that finds the mirror,
 I will give a great reward.

I shall die now, mother, &c.
 To him that finds my mirror,
 I will give a suit and a horse.

I shall die now, mother, &c.
 Let searchers go for the mirror
 To Chittī of the Shekhs.

I shall die now, mother, &c.
 The mirror was given
 By my dear lover.

I shall die now, mother, &c.

² Comparison of horse and dooly — between the grace of a man and that of a woman. He will agree to walk slowly, riding by the side of her palanquin, and so they will both proceed slowly and gracefully.

³ Also given as Rānjan, 'lover.'

Kého hamd Khudá un náhi, Rassiya,
Jinné khalqat pái hai.
Ék nál dujjé dé vé, Rassiya,
Súrat kháb rálá hai.
Ék áshiq Rabb dé vé, Rassiya :
Éknán bázi láí hai.
Ék hár khalóté vé, Rassiya :
Ék nán jít duháí hai.
Ék shér Khudá dé vé Rassiya :
Ék marzáis umar gawáí hai.
Un fauj kufár dí vé, Rassiya,
Nézá nál khapáí hai.
Wuh baré bahádúr vé, Rassiya,
Jis par karm Iláhi hai.
Shahó Aṭhā challéá vé, Rassiya :
Main bí Qābul tōrī hai.
Wuh Aṭak bhalérī vé, Rassiya,
Jis tūtī jōrī hai.
Main áṭā gunddí vé, Rassiya,
Lál péyá méri jhólí hai.
Sháhó kharchi dittí vé, Rassiya,
Nau sau dí bórí hai.
Main ghaṭhṛí phólí vé, Rassiya,
Vich susí kórí hai.
Hun ghar vich rahná vé, Rassiya,
Éh qismat méri hai.

Charḡhā mērā ranglá :
Māl vaggé daríyá.
Á bahó méré sámhné,
Kattán tumháre chá.

Dillí dé durvajré
Sóná gayá vaká,
T'é kadé na bhairé ákhiyá,
'Póli nath ghará.'

Dillí dé darvajré
Tótá payhé Qurán.
Á billí, lé gaí,
Térí súrat tón qurbán.

Lál, dótáre-válíá
Nimri tár bají.
Qahr páó téri tár náhi,
Guí kalejá khá,

Wugáí Rávi, máhi vé.
Vich kanak dá bátá.
Ék jawáni, máhi vé,
Rang pakilá jhulá.

6.

Praise God, my friend,
 Who created all things.
 One with the other, my friend,
 He has indeed fitly adapted.
 Some love God, my friend :
 Some run a race,
 Some have lost, my friend :
 Some have doubly won.
 Some are lions of God, my friend :
 Some have lost life by sickness.
 They conquered the army of blasphemers, my friend,
 With the spear.
 He alone is brave, by friend,
 Who has God's grace.
 My lover goes to Aṭak, my friend :
 I will go even to Qābul with him.
 Blessed be the Aṭak, my friend,
 Where our severed love is reunited.
 I was kneading my dough, my friend,
 When a child was born to me.
 My husband gave me expenses, my friend :
 A bag of nine hundred rupees.
 I found new cloth, my friend,
 For trousers in it.
 Now I shall have to live at home, my friend,
 It is my fate.

7.

My spinning wheel is of many colours :
 The thread runs like a river.
 Come and sit in front of me,
 I will spin more looking at you.

8.

At the gate of Dillí
 Gold is sold.
 My hard husband never said,
 'I will give you even a hollow nose ring.'

At the gate of Dillí
 A parrot read the Qurán.
 A cat came and carried it off.
 Lovely bird, how pretty you looked.

My lover, with your two stringed instrument
 Play a mournful tune.
 Terrible strings,
 They have carried away my heart.

The Ravi flows, my lover.
 There is a plant of wheat in it.*
 On account of my youth, my lover,
 I feel the force of love.

* Love is compared to a river in flood, and the trembling heart to a stalk of wheat in the current, — weak and unable to resist.

9.

Ból bambiá kikkarân dî tîng té, dhólá.

Payá vachhōrâ mās'hūkân dî jind té, dhólá.

Jé tur chaléân, mähî vé,

Das jáés takâná.

Sâmbhiké rahidî, mähî vé,

Térâ léf sarhâná.

Ból bambiá, &c.

Jé tur chaléân, mähî vé,

Pichché rahégâ kēhryâ.

Khālî galîân, mähî vé,

Sunniyân disâ véhrâ.

Ból bambiá, &c.

Jé tur chaléân, mähî vé,

Sannân sômpkē jāîn.

Saumpé chugdē, mähî vé,

Dhōr majjî gāîn.

Ból bambiá, &c.

Dés bégâné, mähî vé,

Dîn thōre rahiyé.

Apó dāhāḍé, mähî vé,

Nāl baks na bahiyé.

Ból bambiá, &c.

Wáng tavitân, mähî vé,

Gal lagkē rahiyé.

Rubb dî dittî, mähî vé,

Sir uttē sahīyé.

Ból bambiá, &c.

Nāl dhammân, mähî vé,

Dó painchhî hallé.

Kujh maut ranjévá, mähî vé,

Kuchh viehhar challé.

Ból bambiá, &c.

Suttî péyân, mähî vé,

Gandh pēi parândé.

Lāl asāḍḍé, mähî vé,

Kand dittî jāndé.

Ból bambiá, &c.

Na moyé muryé, mähî vé,

Na pachótāndé.

Kē assîi karīyé, mähî vé?

Kujh kar nahîi pāndé.

Ból bambiá, &c.

Khīrîa chambâ, mähî vō:

Hēth tarinjân dāhyâ.

Ēh vachhōrâ, mähî vé,

Sannân Rabb né pāyâ.

Ból bambiá, &c.

Vagdi Rāvî, mähî vé,

Kōl pippal hallé.

Jāgō nainô, mähî vé,

Pardēsi challé.

Ból bambiá, &c.

Sings the nightingale, in the acacia, my lover.

Pangs of separation have fallen on me, my lover.

If you go away, my love,

Tell me where you go.

I will keep carefully, my love,

Your quilt and pillow.

Sings the nightingale, &c.

If you go, my love,

Who will take care of me?

The lanes will look empty, beloved,

The courtyard lonely.

Sings the nightingale, &c.

If you go, my love,

Leave me in somebody's care.

The cattle graze, my love,

When left in the care of some one.

Sings the nightingale, &c.

In a strange country, my love,

One should live only a few days.

One should not dispute, my love,

The power of a stronger person.

Sings the nightingale, &c.

Like a charm, my love,

One should hang on the neck.

Decrees of God, my love,

Should be borne patiently.

Sings the nightingale, &c.

In the early morn, my love,

Two birds flew.

Perhaps death beguiled them, my love,

Or it was separation for good.

Sings the nightingale, &c.

While sleeping, my love,

(I dreamt) there was a knot in my hair.⁶

My ruby, my love

Is going away.

Sings the nightingale, &c.

He will not return if compelled, my love,

Nor will he be sorry.

What can we do, my love?

There is nothing to be done.

Sings the nightingale, &c.

The jessamine has flowered, my love.

Under it I began to spin.

Our separation, my love,

Is caused by God.

Sings the nightingale, &c.

The Ravi flows, my love,

Near the *pīpal* tree trembles.

Sleepy eyes open, my love,

The traveller is going.

Sings the nightingale, &c.

⁶ The tying of a knot in her hair was a dream of bad omen.

Chhēr na mainūn, mālī vē.
Main āp ajurdī,
Jō likhī kalām hai, mālī vē,
Ōh kadhī na murdī.

Bōl bambia, &c.

Jē tūn chālān, ēn mālī vē,
Main khayī baruhēn.
Mēri lingān dī hōjat, mālī vē,
Lē chālān tūn.

Bōl bambia, &c.

Nāl namāshāy, mālī vē,
Phūl dēn arān.
Phūl sōd lēndē, mālī vē,
Jidē kāmīt atthān.

Bōl bambia, &c.

Sādqē kāmīt pardēsī, mālī vē,
Bhā phulūn nū lāndī,
Mār musallā, mālī vē,
Tērē pattan tē bahindī.

Bōl bambia, &c.

Mērē sāivalnī hathnī, mālī vē,
Rāng layā mahndī,
Mōy mulārān, mālī vē,
Main dukh nahīn sūndī.

Bōl bambia, &c.

Shahrōn niklī, mālī vē,
Main phirān udālī.
Na pattan bēī, mālī vē,
Nā tāng savallī.

Bōl bambia, &c.

Main māngān duān, mālī vē,
Rabb tainūn ghallē,
Uṭānwālē, mālī vē,
Lad gayē bē khabarē.

Bōl bambia, &c.

Péyā vachhōyā, mālī vē :
Tainūn kēhā phérē ?
Main bhanīnān vangān, mālī vē.
Pichhē rah gayē gojrē.
Tērē milan sunēhē, mālī vē,
Main nūn jaldī sajré.

Bōl bambia, &c.

Vagnā purēā, mālī vē ;
Kyūn dēnān lōrē ?
Mārjī Rabb dī, mālī vē,
Hun kēhrā mōrē.

Bōl bambia, &c.

Vagnā purēā, mālī vē ;
Kyūn atnān tōiān ?
Tērē badlē, mālī vē,
Barī ājij hēiān.

Bōl bambia, &c.

Do not tease me, my love,
 I am already sad.
 The written fate, my love,
 Cannot be averted.

Sings the nightingale, &c.

If you go, my love,
 I stand on the threshold.
 The strength of my limbs, my love,
 You take away with you.

Sings the nightingale, &c.

At even time, my love,
 The gardeners give flowers.
 Only those buy flowers, my love,
 Whose husbands are at home.

Sings the nightingale, &c.

My husband is a stranger, my love,
 Let me burn the flowers.
 As one sits on a cushion, my love,
 I would sit in your lap.

Sings the nightingale, &c.

My white hands, my love,
 Are dyed with *mehndī*.
 Turn the reins of your camels, my love,
 cannot bear the pain.

Sings the nightingale, &c.

I go out of the city, my love,
 Wandering alone on account of you.
 I cannot find a boat at the ferry, my love,
 Nor any other means.

Sings the nightingale, &c.

I pray to God, my love,
 To send you.
 The drivers my love,
 Left without a word.

Sings the nightingale, &c.

Fate has decreed separation, my love :
 Who will make you come back ?
 I have broken my glass bangles, my love.
 Only shoddy ones are left.
 Your messages reach me, my love,
 Fresh every day.

Sings the nightingale, &c.

The East Wind⁶ blows, my love ;
 Why singest thou to me ?
 God's will, my love,
 Cannot be changed.

Sings the nightingale, &c.

The East Wind⁶ blows, my love ;
 Why does it soil the fringe of my shawl ?
 For thee, my love,
 I grieve greatly.

Sings the nightingale, &c.

⁶ She asks why the East Wind should come with comfort and sleep-inducing influence, when she cannot sleep for sorrow that her husband has left his home. Rain comes with it and her shawl is soiled, but her husband does not come.

Kal gharāṣōn, māhī vē.
Tut pēyā tavittā.
Mañ nūn mā nē ghalliyā, māhī vē :
Bāp vidiyā kittā.
Bōl bambia, &c.
Hukm Khudā dā, māhī vē :
Kisē ujar na kittā.
Khānē laggi, māhī vē,
Jiēuñ agg plittā.
Bōl bambia, &c.

Sukhī mangēōn, sukhī biāhēōn.
Sukhī dōlī lē ghar dēōn.
Tērī vanni nē dīvā bālēā.
Ghunḍ andar mukh dikhālēā.
Tērī vanni dē gaḷ has vē.
Jug jivē saurā tē sas vē !
Tērī banni dē gaḷ khērān.
Jug jivēñ laindrā phērān !
Tērī banni dē hath vich ārsī.
Ghunḍ andar mārē Fārsī.

Ghar sunārēā chhallē :
Chhallē tē māpēān ghallē.
Nādān lōg kamlē kyūñ ākhē nē ?
Ghar sunārēā tikkā :
Tikkā tē māpēān dittā.
Nādān lōg kamlē kyūñ ākhē nē ?
Ghar sunārēā daunī :
Daunī assān nahūñ paunī.
Nādān lōg kamlē kyūñ ākhē nē ?

Baggēā kukrū, māhī vē.
Kyūñ dēnān bāngān, ḡhōlā ?
Dēnān bāngān, māhī vē,
Sajjān diān tāngān, ḡhōlā.

Bagdī Rāvī, māhī vē :
Vich suṭnān chhannān, ḡhōlā.
Ḍhōl gawāyā, māhī vē,
Vēhṛē diān rannān, ḡhōlā.
Vagdī Rāvī, māhī vē :
Vich suṭnān hirkān, ḡhōlā.
Dēs parāē, māhī vē,
Kyūñ dēnān ghirkān, ḡhōlā ?
Bagdī Rāvī, māhī vē,
Vich munḍ phulāī dā, ḡhōlā.

Main na jamdī, māhī vē,
Tā kithōn viāhī dā, ḡhōlā ?
Kannī mērē guchhān, māhī vē.
Dō gallān na puchhān, ḡhōlā,
Dabbī vich till sām, māhī vē.
Sajjān nūn mīlsān, ḡhōlā.

Though made only yesterday, my love,
 My charm is broken.
 My mother has sent me, my love :
 My father has given me leave.
 Sings the nightingale, &c.
 It is God's command, my love :
 There can be no avoiding it.
 When I try to eat, my love,
 (I fly from food) as fireworks from a match.
 Sings the nightingale, &c.

10.
 You were betrothed well and married well.
 You have brought her well home in a palanquin.
 Your bride has lit the lamp.
 She has shown her face in her veil.
 Your bride has a necklace.
 May your father-in-law and mother-in-law live long !
 Your bride has jewels on her neck.
 May you that have gone round the basket live long !
 Your bride have a thumb ring.
 She speaks Persian⁷ in her veil.

11.
 The jeweller made rings :
 The parents sent the rings.
 Why do ignorant people call me foolish ?
 The jeweller made a *tikkā* :
 My parents gave the *tikkā*.
 Why do ignorant people call me foolish ?
 The jeweller made a *daunī* ;
 I will not wear the *daunī*,
 Why do ignorant people call me foolish ?

12.
 The cock crows, my love,
 Why does he crow, my lover :
 He crows, my love,
 Because the footsteps of my friends are heard, my
 lover.
 The Ravi flows, my love :
 I throw the brass-cup into it, my lover,
 My beloved is seduced, my love,
 By the women of the courtyard, my lover.
 The Ravi flows, my love :
 I throw my rags into it, my lover.
 In a strange land, my love,
 Why do you rebuke me, lover ?
 The Ravi flows, my love :
 There is the stem of the *phulāī* (acacia) in it, my
 lover.
 If I had not been born, my love,
 Where would you have married, my lover ?
 I have earrings in my ears, my love.
 I have not spoken twice to you, my lover.
 In the casket are oil-seeds, my love.
 I will meet my friends, my lover.

Aggē mērē charkhā⁸ sāvān :
 Rang lāyā munnēān, dhōlā.
 Dhōl gawāchān, māhī vē,
 Na labdā rūnēān, dhōlā.
 Hath mērē thēvā⁹ sāhibā.
 Main karān milēvā, dhōlā.
 Pār Jhandān, sāhibā,
 Rānjē diān, pakkhān, dhōlā.⁹
 Ral-mil diñyān, sāhibā.
 Rānjē diān saktān, dhōlā.
 Vagdī Rāvī, māhī vē.
 Vich bhaundī bhāndī, dhōlā.
 Na ral baithā, sāhibā,
 Na ralēā dhandān, dhōlā.

Before me is my blue spinning wheel:
 It has coloured posts, my lover.
 I have lost my beloved, my love.
 I cannot find him by crying, my lover.
 I have a jewel in my hand, Sir.
 I will meet my beloved, my lover.
 Beyond the Chenab, Sir,
 Are my beloved's tents, my lover.
 We have come together, Sir.
 Ranja's friends, my lover.
 The Ravi flows, my love.
 I am overwhelmed in it, my lover.
 I did not sit with you, Sir.
 I did not work with you, my lover.

13.

Sūrmā Thandān āyā vē, ik lap surmē dī.

Suntō bīr bharōv vē, ik lap surmē dī.
 Hōrnān nē pīthā sīl vattē tē, ik lap surmē dī.

Main sandhēān dā gāh karāyā vē.
 Hōrnān nē pāyā surm salāān.
 Main mohē dē nāl pāyā vē, ik lap surmē dī.

Hōrnān nē pāyā surm sulāān.
 Main kōthī dā mūnī khulāyā vē, ik lap surmē dī.

I brought antimony from Thandi, a handful of
 antimony.
 Hear, brothers and friends, a handful of antimony.
 Others beat it with pestle and mortar, a handful
 of antimony.
 I ground it with the treading of buffaloes.
 Others put it in with a needle.
 I put it in with a rice pounder, a handful of
 antimony.
 Others put it in with needles.
 I garnered it, a handful of antimony.

Death and burial.

They bury their dead. When a person is dying they call the Muhammadan priest to read the *sahānī*, but if it is in a Hindu village where there is no *mulla* nothing of this nature is done, except that in some cases, they lift the sick man on to the ground. This they call *sathar*.¹⁰ The dead are carried to the grave on a bed, bound in a shroud made of cloth, which is tied at the head and the feet like a sack, and in the middle. The body, after being washed with soap and water, is dressed in a jacket, a cap, and a sheet, or in two sheets, and is sprinkled with rose water. In the grave the shoulder is placed towards the pole star, and the feet to the east. If it is that of a young person they put a black blanket over the bier, if of an old person a red one. This is called *khēs*. The priest sits on the west side and looks towards the east. He recites a prayer, and they repeat after him. This is *janāza*. One rupee, called *askāt*¹¹, is given to the priest on the Qurān. A cloth called *jāē namāz* is also given. The blanket becomes the property of the *mirāsī*. The face of the dead is not placed downwards.

If a very old person dies, his friends make a mock mourning: but their grief is really very great for a young person.

Specimens are now given of what they say when singing the dirge over the dead. They (the women)¹² stand in a circle; the *mirāsān* (wife of the family bard) stands in the centre. She sings mournful tunes, the other women following her. They beat their legs, breasts, and forehead with their hands in time to the dirge. Nothing could be sadder. The woman that leads repeats the *alāhmī*, and the other women beat the breast, thus making *siāpā*.

(To be continued.)

⁸ This part of the song is almost meaningless to the uninitiated. Words are put in simply for the sake of the rhyme. Girls go on singing a jingling rhyme, without much attention to the meaning. Ordinary objects as *charkhān* (spinning wheel), *thēvā* (jewel, &c.), are used for rhyming.

⁹ Dhōlā and Rānjā are famous lovers, and the names are used for lovers generally.

¹⁰ *Sathar*, lit., a couch.

¹¹ *Askāt*, probably for *sakāt*, alms.

¹² The women go half-way towards the graveyard weeping and wailing.

Plate IX.

A.

THE PRIMARY LETTERS AND THEIR DERIVATIVES.

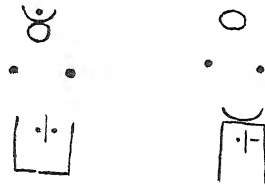
Primary letters	Derivatives.
ॐ	^ =ga.
।	⌈ =ṇa, ७ =ṇā, I =na.
८	○ =ṭha, ८ =ḍh, ^ =ta, ⊙ =tha
ॡ	ॡ =ḍa.
ॢ	ॢ =pha, ॣ =b, । =bha.

B.

DERIVATION OF MANTRAS.

1. Mantra : Klīm = K + l + i + m = ॠ + ॡ + ॢ + ॣ

Hence the forms of Klīm.



2. Mantra : Hrīm = h + r + i + m = ॠ + ॡ + ॢ + ॣ

Hence the form of Hrīm.



A THEORY OF THE ORIGIN OF THE DEVANAGARI ALPHABET.

BY R. SHAMASASTRY, B.A.

(Continued from p. 290.)

CHAPTER V.

The Derivatives.

Plate IX.

THUS are the Devanāgarī letters *a, ī, u, e, o, ka, kha, gha, cha, ṭa, da, dha, na, pa, ma, ya, ra, la, va, śa, sha, sa, ha*, the *visarga* and the nasal sound to be identified with the Tantric hieroglyphics by a far smaller stretch of imagination than that involved in Prof. Bühler's latest theory of the Semitic origin of the Devanāgarī Alphabet. The question that now arises is, how the rest of the forty-eight or forty-nine letters have been contrived? For evidently, there were no hieroglyphics from which the rest could be as easily selected as the twenty-two or twenty-three letters described. With regard to this question, the very words of Prof. Bühler can be repeated, only replacing the words 'borrowed sign' by 'indigenous hieroglyphic.'

The contrivances by which the derivative signs, both primary and secondary, for consonants and initial vowels have been formed, are:—

- (1) The transposition of one of the elements of a phonetically cognate indigenous hieroglyphic.
- (2) The mutilation of a hieroglyphic or of another derivative sign of a similar phonetic value.
- (3) The addition of straight lines, curves or hooks to original or derivative symbols.

The complete elaboration of the Brāhmī Alphabet by the process of differentiation of the original hieroglyphics or of their derivatives, is not only indicated by the similarity of cognate alphabetic letters to one another, but is also distinctly referred to in the *Vāṭulāgama*:—

अकारं च इकारं च उकारं च ऋकारम् ।
 एकारं चैव एकारं तथैवौकारमेव च ॥
 एते सप्त स्वराः प्रोक्ताः प्रकृतिरितु समीरिताः ।
 शेषास्तु विकृतिः प्रोक्ताः तेषामुद्भवमुच्यते ॥
 अकाराच्चौद्भवाकारनिकारेत्वीसमुद्भवः ॥

P. 28, *Vāṭulāgama*.

'The seven vowels *a, i, u, ṛi, ṛi, e* and *o* are declared to be primary letters. The rest of the vowels are the modifications of the primary ones. The formation of the modified letters is thus described: from *a* originated the long *ā*, and from *i* the long *ī*.'

Indeed the formation of the letters *ṛi* and *ṛi* from primary hieroglyphics, as alluded to in the above verses, is somewhat doubtful; still there is no reason to doubt the complete manipulation of the Devanāgarī by differentiation of the primary letters or symbols. Even Prof. Bühler, who went so far as to seek a Semitic source for the Devanāgarī, admits the ability of the Brāhman *pandit* or *pandits* in the arrangement of the letters. In *The Origin of the Brāhma Alphabet* (p. 86) he says:—

"One of the undeniable results of the preceding inquiry is that the Brāhma Alphabet must be considered the work of Brāhmins, acquainted with phonetic and grammatical theories. The *pandit's* hand is clearly visible in the arrangement of the letters used by Aśoka's masons at Mahabodhi Gaya, according to their organic value as vowels, diphthongs, nasalised vowel, vowel with the spirant, gutturals, palatals and linguals. And it is also visible at a much earlier stage in the very formation of the alphabet. Nobody but a grammarian or phoneticist would have thought of deriving five nasals, one of each class of the Indian consonants from the two Semitic prototypes, and of inventing in addition a sign to denote the nasalization of vowels, the *anusvāra* or of forming two spirants *ha* and

the *visarga*. Nobody but a Sanskrit grammarian would express the initial *u* by half the sign for *va*, and the phonetically very different, but etymologically allied, *śa* and *sa* by modifications of one sign, or derive initial *o* from *u* or *i* from *e* and *la* and from *da*. And only a grammarian would invent the peculiar system of notation for medial vowels, which throughout marks the distinction between short and long ones, omits the short *a*, and expresses the long *ā* by adding to the consonants the mark used for differentiating *Ā* from *A*, and the remaining medial vowels by combinations of the initial vowel signs, or of modifications thereof, with the consonants. This is so complicated and so highly artificial that only a Brāhman's or *pandit*'s ingenuity can have worked it out."

While thus praising the *pandit* for his ingenuity and thorough scholarship in Sanskrit grammar and phonetics in elaborating and arranging the Devanāgarī Alphabet, Prof. Bühler had to find fault with him for his pedantic formalism in wilfully changing the forms of the Semitic models, which the Professor presumed that he learnt from Indian merchants with Semitic people. Had the twenty-two Brāhma letters, however, nearly resembled the Semitic models, the *pandit* would, in the view of the Professor, have been a well-behaved school-boy, worthy of still more laudatory words. But, as has already been seen, the letters look more like the Tantric hieroglyphics, of which the Professor was not at all aware, than the Semitic aliens in which he sought for their parentage. Had he consulted the literary records which the *pandit* has left behind him, he could have gathered the information that, instead of going for the Semitic models, the *pandit* merely went to the Tantric worshippers for his models. In return for the loan of models which the *pandit* received from the Tantric worshippers, he immensely extended the scope for the evolutionary growth of the Tantric literature. Had not the Devanāgarī Alphabet sprung up from the hieroglyphics or ideograms representing the god Śiva and the goddess Sakti, it would not have carried throughout its letters so many names of gods or goddesses. Nor would the four kinds of identities which form the basis of Tantric mystery and speculation have originated. The identity of *nāda*, the nine or twelve hieroglyphics described above, with (1) the body of the devotee, (2) with the body of the god or goddess, (3) with the alphabetic letters (*pañcāśātkalāḥ*) or with the monosyllabic *mantras*, and the identity of the devotee with the god or goddess, are the chief causes of the endless speculations⁴² of Tantric scholars. The identity of the goddess with the alphabet (*dhūta-lipi*) is thus described in the Kāma-kala Chidvalli:—

द्विविधा हि मध्यमा सा सूक्ष्मा स्थूलाकृतिस्थिरा सूक्ष्मा.

नवनाम्नयी स्थूला नववर्गात्मा तु भूतलिप्याख्या.

'The goddess called Madhyama, middle, has two aspects. She is either of subtle or of visible form. The nine kinds of articulate sounds constitute her subtle and eternal form. The nine groups of the alphabetic letters make up her visible form.'

It may even be said that, if the Devanāgarī Alphabet had not resulted from the Tantric hieroglyphics, there would have been no Tantric literature at all. For the whole of Tantric literature treats of nothing but the recitation of monosyllabic *mantras* and the drawing of mystic figures, which, in their origin, must have been the pictures of the several parts of the human frame. The *Vātulāgama* says:—

देवानां बीजनामानि वर्णास्तत्र प्रकल्पिताः

तस्माद्वर्णानि चोक्तानि ज्ञात्वा मन्त्रं समुद्धरेत् ॥

P. 35, *Vātulāgama*.

'The gods are called the seeds (*bijas*) of the world. Alphabetical letters are elaborated out of (the hieroglyphics representing) the seeds.'

Hence, it is necessary to have a thorough knowledge of the letters before going to make up the *mantras*. And—

तत्तद्देवतानामभिधानाक्षरमेव तत्तद्देवतानामङ्गं भवति.

P. 80, *Com. Vātulāgama*.

⁴² See pp. 134 and 222, *Com. Saundaryalahari*, M. O. L. Edition; pp. 7, 54, 55, 56 and 78, *Varivasyarahasya*, Bombay Edition.

‘The alphabetic letters which bear the names of those and other gods or goddesses form the very bodily frames of those and other gods or goddesses.’

Thus, for example, the *mantras*, *klīm*, called the *bījākṣhara* of Kāma, and *hrīm*, the *bījākṣhara* of Sakti, constitute, as in Plate IX., the forms of Kāma and Sakti. The same result would ensue in all cases of such *mantras* as are not later manipulations of ignorant mystics. Thus, it is only in the identity of the Tantric hieroglyphics with the letters of the Devanāgarī Alphabet that we can find satisfactory explanations for almost all kinds of Tantric technical terms and speculations.

Besides the ocular and documentary evidences proving the indigenous origin of the Devanāgarī Alphabet, as pointed out above, there is also the evidence furnished by the critical analysis which James Prinsep made of the alphabet of the edicts of Aśoka. It is very well known that, but for his admirable skill in deciphering the then unknown alphabet of the edicts, the history of India, broken and unreliable as it is, would have missed its basis altogether. It is really astonishing and admirable that his critical analysis of the alphabet of the edicts of Aśoka should have enabled him to arrive at almost the same primary letters that, as has already been seen, were first selected with no appreciable modification from among the hieroglyphics and next formed the basis for the complete manipulation of the rest of the letters by differentiation. As his observation (pp. 474—6, Vol. VI., *J. A. S. B.*) throws a flood of light on the process of derivation of the rest of the letters, and also on the peculiar compact forms of the letters in general, his remarks are quoted here in full :—

“There is a primitive simplicity in the form of every letter, which stamps it at once as the original type whereon the more complicated structure of the Sanskrit has been founded. If carefully analysed, each member of the alphabet will be found to contain the element of the corresponding member, not only of the Devanāgarī, but of the Kanauj, the Pāli, the Tibetan, the Hale Canara and of all the derivatives from the Sanskrit stock. This is not all: simplification may be carried much further by due attention to the structure of the alphabet, as it existed even at this early stage, and the genius of its construction, *ab initio*, may in some measure be recognised and appreciated. First the aspirated letters appear to have been formed in most cases by doubling the simple letters; thus, *ḥ*, *chh*, is the double of *ḥ*, *cha*; *ṭh*, *ṭṭh*, is the double of *Ṭ*, *ṭ*; *ḍh*, *ḍḍh*, is the half of this; and *Ṡh*, *ṠṠh*, is the same character with a dot as a distinguishing mark. This may account for the constant interchange of *Ṡ*, *ḥ*, *Ṭ* and *Ṡh* in the inscriptions. Again *ḍh*, *ḍḍh*, is only the letter *ṛ* produced from below; — if doubled, it would have been confounded with another letter (the *ḍ*). The aspirated *ḥ*, *pha*, is merely the *ḥ*, *pa*, with a slight mark, sometimes put on the outside, either right or left; but I cannot yet affirm that this mark may not merely denote a duplication of the letter rather than an aspiration,—if, indeed, the terms were not originally equivalent; for we have just seen the doubling of the letter made to denote its aspiration. The *kh* seems formed from the *g* rather than the *k*. The *gh* and *jh* are missing as in Tibetan, and appear to be supplied by *g* and *chh* respectively. *Bh* is anomalous, or it has been formed from the *ḍ* by adding a downward stroke.

“Again, there is a remarkable analogy of form in the semi-vowels, *r*, *ṛ*, *l*, *y*, *ḷ*, *ḹ*, *ḻ*, which tends to prove their having been framed on a consistent principle. The first *r* hardly ever occurs in the Delhi inscription, but it is common in that form in that from Girnar. The *ḷ*, *ḹ*, is but the *ḻ* reversed: the *ṛi*, so peculiar to the Sanskrit alphabet, is formed by adding the vowel *i* to the *r*, thus *ṛi*.

“As far as yet known, there are only one *h* and one *s*: the nasals and sibilants had not therefore been yet separated into classes; for the written Pāli of 200 years later possesses at last the various *n*’s, though it has but one *s*. The four vowels, initials, have been discovered *ḥ*, *ṛ*, *ḹ*, *ḻ*: the second seems to be the skeleton of the third, as if denoting the smallest possible vocal sound. Of the medial vowels, it is needless to speak, as their agreement in system with the old Nāgarī was long since pointed out. The two long vowels *ī* and *ū* are produced by doubling the short symbols. The *visarga* is of doubtful occurrence; but the *anusvāra* is constantly employed; and when before *m* as *ṃ*, it is equivalent to the duplication employed in the more modern Pāli writing.

"We might, perhaps, on contemplation of these forms, go yet farther into speculation on their origin. Thus, the *g* may be supposed to be formed of the two strokes of the *k*, differently disposed, the *j* of the two half curves of the *cha* superposed. The two *d*'s are the same letter turned right and left, respectively; and this principle, it may be remarked, is to be met with in other scions of the Indian alphabet. Thus, in the Tibetan, the *Z*, *ṇ*, a sound unknown to the Sanskrit, is made by inverting the *j*, *E*; the cerebral *n*, *ṣ*, by inverting the dental *ṛ* — and the cerebral *t*, *th*, or *ḍ*, *B*, by the inversion of the dental *z*, *th*, *ḥ*, *ṣ*.

"The analogy between the *C* and *Λ* is not so great in this alphabet as in what we have imagined to be its successor, in which the essential part of the *t* (*Λ*) is the *C* placed downwards *∩*.

"In the same manner the connection of the labials *p* and *b* is more visible in the old Ceylonese, the Canouji and even the Tibetan alphabets; the *ḷ*, *ḍ*, being merely the *p*, *ḷ*, closed at the top as in square Pāli *ḷ* and *ḍ*.

"Thus, when we come to examine the matter critically, we are insensibly led to the reduction of the written Characters to a comparatively small number of elements as *+*, *ḍ*, *ḷ*, *ḍ*, *ḷ*, *ḷ*, *ḷ*, *ḷ*, *ḷ* and *ḷ*, besides the vowels *Ḥ*, *ḍ* and *ḷ* or perhaps in lieu of this arrangement, it may be preferable to adopt one element as representative of the seven classes of letters. We shall thus come to the very position long ago advanced by Jambulus, the traveller."

It is really astonishing to find such a remarkable coincidence between the facts recorded in Tantric literature regarding the Devanāgarī on the one hand, and the conclusions arrived at on mature considerations of the forms of the alphabet of Aśoka on the other. It may, therefore, be admitted that, with the exception of twenty-two or fifteen (*pañcadasat*) letters, for which the Tantric hieroglyphics have been, as shown above, actually selected, all the Characters of the Brāhmī Alphabet are the results of differentiation of those primary letters or symbols.

It seems more than probable that, with a view to facilitate the retention in memory of the forms of the symbols with the aid of some roundabout process of reasoning, each of the symbols of the alphabet (*bhūtalipi*), thus elaborated, was called by a new name, the initial of which corresponded to the alphabetic sound. While performing *nyāsa*, a process of identifying the several parts of one's own body with one or another of the several goddesses, the following fifty words are recited by every one of Tantric worshippers. So far as I make out, the identification is in some cases wrong. These words are:—

I.

अमृता (nectar).
आकर्षिणी (attractive).
इन्द्राणी (wife of Indra).
ईशानी (wife of Siva).
उमा " "
ऊर्ध्वकेशिनी (possessed of hair standing upright or erect).
ऊर्द्धि: (prosperity).
कृषा ().

लता (?).
लषा (?) (the long *li* is inappropriate or anomalous).
एकपादिनी (having one leg).
ऐश्वरी (goddess of prosperity).
ओङ्कारिणी (abiding in *om*).
औषधात्मिका (herbaceous).
अम्बिका (mother).
अक्षरात्मिका (of alphabetic form).

II.

कालरात्री (dark night).
खातीता (beyond the sky).
गयत्री (a *mantra* of that name).
घण्टाधारिणी (possessed of a bell).
ढाण्ठात्मिका (identical with *n* sound).
चण्डा (goddess of that name).

धायी (shade).
जया (victory).
झङ्कारिणी (making or abiding in *jham*).
ज्ञानरूपा (having the form of knowledge).
दङ्कुहस्ता (having a sickle in her hand).
डङ्कारिणी (making or abiding in *tham*).

III.

डामरी (roaring).
 ढङ्कारिणी (making or abiding in *dhām*).
 धामिनी (?).
 तामसी (dark as night).
 धामिनी (?).

दाक्षायणी (daughter of Daksha).
 धात्री (protector).
 नन्दा (pleasant).
 पार्वती (daughter of a mountain).
 फट्कारिणी (making a noise like *phat*).

IV.

बन्धिनी (binding).
 भद्रकाली (auspicious goddess of that name).
 महाकाया (possessed of a large body).

यशस्विनी (famous).
 रक्ता (red).
 लम्बोष्ठी (with projected lip).

V.

वरदा (bestowing gifts).
 शशिनी (having the moon).

षण्डा (?).
 सरस्वती (goddess of that name).

VI.

हंसवती (having a goose ?).

अमावती⁴³ (merciful).

P. 3, *Purāśhodhānyāsa*.⁴⁴

There can, therefore, be nothing to prevent us from accepting as true the idea that is embodied in the following verses :—

अकाराक्षिकारान्तवर्णव्यवसुन्दरीम्.

Chap. 16, *Dakṣiṇāmūrtisanhita* (p. 59).

(I bow to) that goddess who is brilliant with her bodily members formed of the letters from a to kṣa.'

पञ्चाक्षन्निजदेहजाक्षरभवनानाविधैर्धातुभिः
 बह्वर्थैः पद्वाक्यमानजनकैरर्थादिनाभावितैः
 साभिप्रायवदर्थकर्मफलदैः ख्यातैरनन्तैरिदं
 विश्वं व्याप्य चिदात्मनाहमहमित्युज्जृम्भसे मातङ्गे ।⁴⁵

Mahinmastotra by Krodhabhaṭṭaraka.

'Having as knowledge pervaded the whole of the Universe with verbal roots which are of various form and meaning, which are the product of the fifty alphabetic letters born of thy body, which give birth to words, phrases, and sentences inseparably combined with their senses and which are immensely famous for having given rise to philosophic discussions and texts, dealing with rituals and ceremonial merits, dost thou, O Picture of the Mother of the World (alphabet), exhibit thyself as "I and I alone."'

Can we not, then, say *Amen* to the following prayer of the Jainas who, as apostates from Brahmanism, hated almost every thing that was Brahmanic, but still, in appreciation of the benefits conferred on them, as on others, by the invention of the Brāhmī alphabet by Brāhmins, readily bowed to that *Lipi* ? —

गमो ब्रम्मीए लिप्पीए.⁴⁶

'Salutation to the alphabet which originated from (the hieroglyphics, representative of) Brāhmā.'

⁴³ Compare p. 74, *Varivasyārahasya* and *Nyāsa* in *Yoginīlīpikā*.

⁴⁴ All these words are collected in six groups.

⁴⁵ Compare st. 81, ch. I., *Mantramah*, and Part III., *Tripuratāpinī Upanishad*.

⁴⁶ Introductory passage, *Bhagavatī Sūtra*.

Appendix.

Plate X.

Wrong as are, in the view now put forward, the conclusions arrived at by Professor Bühler regarding the origin of the Devanagari Alphabet, still it cannot be denied that there exists a resemblance between the two alphabets, the Semitic and the Indian. More striking, indeed, is the similarity of forms between the Greek and the Sanskrit alphabets. Regarding this similarity, James Prinsep observes as follows⁴⁷ : —

“This striking similarity becomes more palpable, the farther we retire into antiquity, the older the monuments we have to decipher ; so that even now while we are quite green in the study, we might almost dare to advance (with the fear of M. Raoule De Rochette before us) that the oldest Greek (that written like the Phœnician from right to left) was nothing more than Sanskrit turned topsy-turvy ! A striking proposition this for those who have so long implicitly believed in Cadmus and the introduction from Egypt of what, perchance, never existed there. Yet, there is nothing very new nor very unnatural in the hypothesis ; since the connection of the Greek with the Phœnician and Samaritan alphabets has been admitted as a strong evidence that the ‘use of letters travelled progressively from Chaldea to Phœnicia and thence along the coasts of the Mediterranean,’ and the Greek language is now so indisputably proved to be but a branch of the Sanskrit stem, that it is not likely that it should have separated from its parent without carrying away some germs of the art of writing, already perhaps brought to perfection by the followers of Brahmnâ. But my arguments are not those of books or learning or even tradition, but solely of graphic similitude and ocular evidence.

“The Greek letters are dressed by a line at the foot, in most cases, as Α, Δ, Α, Μ, Ω, Υ, &c. The Devanagari are made even along the upper surface of the letters, and in later ages a straight line has been introduced at the top from which the grammatic elements are suspended. The Greek alphabet is devoided of all system and has had additions made to it at various times. Some of these, as Φ, Χ, Ψ, Ω, are precisely those which present the least resemblance to the Sanskrit forms. I give my evidence on Plate X. (Plate XXIV., Vol. III., J. A. S. B.) taking my Greek types from the well-formed letters on coins and from the *boustrophedon* tablet of Sigeum.

“Of the vowels, Α, Ι, Ο and Υ present a striking conformity with the vowels अ, इ, and the semi-vowels ए and ऋ of the oldest Sanskrit alphabets inverted. The vowel Ε is not reconcilable and resembles more the short E of the Zend. The long Η is a later introduction and appears to be merely the iteration of the short vowel Ι as ω is of οο.

“In the consonants we find Β, Γ, Δ, Ζ, Θ, Κ, Λ, Μ, Ν, Π, Ρ, Σ, Τ, in fact, every one of the letters excepting those of after-invention, are represented with considerable exactness by the व (or double व्व), ग, घ, ङ, च, छ, झ, ञ, ण, त, थ, द, ध, न, प, फ, ब, ज, ऋ, of the oldest Sanskrit Alphabet, although there is hardly a shadow of resemblance between any pair in their modern forms. The same precision cannot be expected in every case. The Β, Δ, Θ, Α, Μ, Ν, Π, Ρ, Υ, require, like the vowels, to be viewed in an inverted position. The Γ and Σ remain unturned. The Ζ and Κ require to be partially turned. The Λ and Ν may be thought a little far-fetched. The Β taken from the double व and the Δ from the aspirated व्र may also be objected to ; but taking a comprehensive view of the whole, it seems to me impossible that so constant and so close a conformity of the alphabetical symbols of two distant nations should exist without affording demonstration of a common origin. Whether the priority is to be conceded to the Greeks, the Pelasgians or the Hindus, is a question requiring great research and not less impartiality to determine.”

Besides this ocular evidence regarding the relation of the Eastern and Western alphabets, there appears to be some philological evidence also appealing to the ear. The nomenclature of the letters of many of the Western alphabets seem to be fossilised mutilations or corruptions of the Sanskrit words that are contained, as names of alphabetical letters, in

⁴⁷ Pp. 390-91, Vol. III., J. A. S. B., 1839.

GREEK.	Plate X.	INDIAN.
Α Α		Η Η
Β Β		◻ ◻ v.b
Γ Γ		7 Π
Δ Δ		ο ο dh.
Ε Ε		? zend ε
Ζ Ζ		Η Η s
Η Η		? ◻ i
Θ Θ		○
Ι Ι		† i
Κ Κ		† †
Λ Λ		√ √
Μ Μ		× ×
Ο Ο		ο ω
Π Π		L U
Ρ Ρ		J J
Σ Σ		ε Ε
Τ Τ		u u
Χ		x?

the two stanzas of the *Tripuropanishad*. These two stanzas are believed to be the earliest source of not only the two varieties of the *mantras*, sacred to Śakti, but also of the Devanāgarī Alphabet. The eleventh verse of the *Upanishad* contains the names of the fifteen letters composing the *mantra* chanted by Manu, and the thirteenth those of the *mantra* believed to have been recited by Lopāmudrā, a woman of Puranic fame. The verses run as follows:—

कामी योनिः कमला वज्रपाणिः
गुहा ह वा मातरिश्वाभ्रमिन्द्रः ।
पुनर्गुहा स क ला मायया च
पुरुष्येषा⁴⁹ विद्वमाता विविद्योम् ॥

‘(i) *ka* (*kāma*), *e* (*yoni*), *ī* (*lcamala*), *la* (*vajrapāṇi*), and *hrīm* (*guhā*); (ii) *ha*, *sa*, *ka* (*mātarīśvā*), *ha* (*abhram*), *la* (*indra*) and *hrīm* (*guhā*); (iii) and *sa*, *ka*, *la* and *hrīm*. This first and most ancient *mantra* (*vidya*) is the mother of the world.’

षष्ठं सप्तममथ वद्विसारथि
चास्या मूलत्रिकमावेशयन्तः
कथ्यं कविं कल्पकं काममीशं
लुष्टवांसोऽसुतत्वं भजन्ते ॥

‘Replacing the first three (letters) of the above *mantra* by the sixth (*ha*), the seventh (*sa*) and (*ka*) (*vahnīśārathi*, air) and extolling (the god) as Praiseworthy, Poet, Love and Lord of the Universe, some other devotees attain to heavenly bliss.’

Almost all Tantric scholars are unanimous in taking the words *mātarīśvā* and *abhra* in the above passage to mean *ka* and *ha*. But, as has already been seen, *ya* is the letter sacred to air and *va* to water or clouds. Accordingly, there appears to be some confusion in the interpretation of the stanzas, due, perhaps, to the use of the same or synonymous words, such as *guhā* (used twice) and *vajrapāṇi* and *indra* to imply different letters. It is perhaps due to the use of such similar or synonymous words that of the fifteen or twenty-two letters of the two *mantras*, all of which might probably have been originally distinct, there are now only seven or eight, including the *anusvāra*, nasal sound, distinct letters or syllables. It is not, however, possible to find out the particular letters which are implied by the several words in the verses. Though I am not free from misgivings that the analogy between the words of the above verses and those of the names of the letters of Western alphabets, as fancied by me, may not only clash with rules of philology of which I possess little knowledge, but also be inconsistent with the history of the Western alphabets, still I risk here comparison as a matter of curiosity:—

Sem.	...	.....	ayin	gimel	van zayin cheth
San.	...	kāmah	yonih	kamala	vajra pāṇih (hastah)
Greek	...	.....	.....	gamma	van zeta eta

Sem.	...	he	tau resh	lamed
San.	...	guhā	hasāmātarīśva-	bhramindrah
Greek	...	.....	sigma tau (rho ?)	lambda

Sem.	...	nun	samekh
San.	...	punrguhā	sakalā māyayā cha
Greek	...	nu	xi

⁴⁹ पृथक्कोशः पुनः कोशा, पृथक्कोशा are other readings. See Commentary on stanzas 17 and 32 ; *Saundaryalaharī*, M. O. L. Ed.

<i>Sem.</i>	...	pe tsode shin	qoph men theth yod
<i>San.</i>	...	purûchyeshâ	visvamâtâdividyom
<i>Greek</i>	...	pi (rho ?) san	quppa mu theta iota

<i>Sem.</i>	...	cheth	mem he	va zayia
<i>San.</i>	...	shastham	saptamamathia	vahnîsârathim
<i>Greek</i>	..	zeta	eta mu he	.....

<i>Sem.</i>	...	samekh	ayin
<i>San.</i>	...	châsyâ	mûlatrikamâvesâyantah
<i>Greek</i>	...	.....	.....

<i>Sem.</i>	...	.....	quph	kaph	gimel
<i>San.</i>	...	kathiyam	kavim	kalpakam	kâmanîsam
<i>Greek</i>	...	.....	quppa	kappa	gamma

<i>Sem.</i>	...	tsade samekh	.....	Pe shin tau
<i>San.</i>	...	tushthuvâmso	mriatvam	bhajante
<i>Greek</i>	...	.....	.....	.....

The words *aleph* and *beth* appear to be the corruptions of *lipi* and *bhûta*, *bhûta-lipi* being the name of the Devanâgarî.

Also there seems to be in the following passages of the *Akshamâlôpanishad* (an *Upanishad* treating of the letters from *a* to *ksha*) some historic significance regarding the westward migration of the Devanâgarî : —

मन्त्रभाटके अक्षमाले नद्यन्तरं यासि. देशान्तरं
यासि. द्वीपान्तरं यासि. लोकान्तरं यासि. सर्वश
स्फुरसि. सर्वहृदि वासयसि. नमस्ते.

'O picture of the mother, forming the letters of the *mantras* : O series of the letters from *a* to *ksha*, thou crossest the river, migraest to other countries, travelest to other islands, goest to other worlds, always displayest thyself, and causest us (letters) to abide in the hearts of all ; salutation to thee.'

The river referred to in the passage seems to be the Indus, inasmuch as the formation of the alphabet must have taken place in the plains of the Indus or the Ganges.

Transliteration of Sanskrit Passages.

Âkâśamandalam dhûmram vartulam parikirtitam
Shatkoṣamandalam vâyoh Kṛishṇashaḍbindulâñchhitam
Sasvastikam trikoṣam tu raktam vahnestu mandalam
Ârdhachandramatisvachchham padmadvayavirâjitam
Âpyamandalamâkhyâtam chaturaśram mahesvari
Ashṭavajrayutam pitam dharâmandalamîsvari
Tattadbijasamâyuktam mandalam pûjayetkramât
Tattadvarṇena nirmâya dravyeṇa paramesvari

Padābhyām jānuparyantam chaturāśram savajrakam
 Jānvorānābhi chandrardhanibham padmadvayasamāyutam
 Nābhītaḥ kaṇṭhaparyantam kṛṣṇam vāyoḥ tu maṇḍalam
 Bhrūmadhyādbrahmarandhrāntam vartulam dhvajalāṅchhitam

P. 256

Sthirebhiraṅgaih pururūpa ugrah
 Babhuśśukrebhiḥ pipīṣe hiraṇyaih

P. 257

Nu manvānāḥ eśhām devān ascha

P. 257

Brahmāṇḍādikatāhantām tām vande siddhamātrikām
 Yadekādaśamādhāram bijam koṇatrayātmakam

P. 258

Trikoṇarupā yonistu
 Śaktirekādaśasthāne sthitvā sūte jagattrayam
 Viśvayoniriti khyātā sā viśṇordaśarūpakam

P. 258

Bindudvayāntare daṇḍāśśivarūpo maṇiprabhah

P. 258

Aṇḍadvayamadhyavartini sirā

P. 258

Aṇḍadvayasthānyau dvau bindū sirāsthāniyā rokṣā. Sivo mushka-dvaya-
 madhyavartī nādimāṇiḥ padmarāga iti sāmpradāyikī vyākhyā

P. 259

Sivaśśaktiḥ kāmah kṣhitiratha raviśśītakiraṇah
 Smaro hamsastadanu cha parāmāraharayah
 Amī ḥṛillekhābhīstisribhiravasāneshu ghatitāḥ
 Bhajānte varṇāste tava janani nāmāyavatām

P. 259

Na vihitamanadātmā tāntradhīdarśīkīrtiḥ
 Avinataphalasāttā vikrameṇa krameṇa

P. 260

Sadārchitaskandarudrārkanetuh
 Mahesapṛitaguptah
 Satatam sevate mūrtimimām yaśchātra bhūpatih
 Rudreṇ dreṇādyā dese sa mataḥ praṇayapanyadhīram

P. 260

Srisāmkhyāyanakalpasūtravidhibhiḥ karmāṇi ye kurvate
 Yeshām śākalasūtramantranichayah kauśītakī Brāhmaṇam
 Tairārādhakamadhyamantravitatiḥ yā paṭhyate bahvrichaiḥ
 Rīgḥbhiḥ śoḍaśabhirmahopanishadam vyāchakṣmahe tām vayan

P. 261

Dvā maṇḍalā dvā stanā bimbamekam
 Mukham chādhastriṇi guhāsadanāni
 Kāmīkalām kāmārūpām viditvā
 Naro jāyate kāmārūpaścha kāmah

P. 261

Bhagaśśaktirbhagavān kāma īśah
 Ubbā dātārāviha saubhagānām
 Samapradhānau samasatvau samotayoh
 Samaśaktirajarā viśvayonih

P. 261

Vishnuryonim kalpayatu
Tvashtâ rūpâni pimsatu
Âsinchatu prajāpatih
Dhâtâ garbham dadhātu te

P. 261

Ashtâ chakrâ navadvârâ devânâm pûrayodhyâ
Tasyâm hiranyah kosah svargo jyotishâvritah
Tasmin hiranyaye koṣe tryare tripratishthite
Tasminyadekāksham ātmanvaitat tadvai Brahnavido viduh
Puram hiranyayim Brahma āvivesâparājītām

P. 262

Chaturbhiṣṣivachakraiṣcha śaktichakraiṣcha panchabhiḥ |
Navachakraiṣcha samsiddham Śrīchakram Sivayorvapuḥ |
Trikoṇamashtakoṇam cha daśakoṇadvayam tathâ |
Chaturdaśāram chaitāni śaktichakrāni pancha cha |
Binduśchāstadalām padmam padmam shodaśapattrakam |
Chaturāśram cha chatvāri Sivachakrānyānukramāt |

P. 263

Trikōṇe baindavasthāne adhovaktram vichintayet |
Bindoruparibhāge tu vaktram samchintya Sādhakah |
Taduparyeva vakshojadvitayam samsmaredbudhah |
Taduparyeva yonim cha kramaśo bhuvaneśvarim |

P. 263

Padmam chaturdaśadalam bahirvṛttadvayam tathâ |
Likhitvâ karnikāmadhye yonim mayodarām likhet |
Daleshvapi tathâ śakteṣchaturdaśasu samlikhet |
Bhagamâlāma madhyaśaktyāmāvāhyābhyarchayedbudhah

P. 264

Mûlâdbhâradishatkamûrdhadvâdhassahasradalakamala dve lambikāgramiti
navâdbhârâh

P. 264

Śrotrachakṣburnâśânâm dvayam dvayam jihvâ-guhya-pāyava ekaika iti

P. 264

Pratikṛitimāvalekhinim dârbhūsheṇa Bhangajyena
Kantakaśalyayolūkapatrayâ sitālukāṇḍayâ hṛidaye viddhyati

P. 270

Śapta maryādâ ityuttarato' gnessapta lekṣâ likhati prāchyah

P. 271

Vâchâ baddhâya bhūmi-parilekham

P. 271

Ajaisham tvâ samlikhitamajaishamuta samrudham
Āvim vṛiko yathâ mathadevâ mathnâmi te kṛitam

P. 271

Likedrochanayaikānte pratimāmaṅgāntale |
Svarûpam Châtra Śringâraवेशâbharaṇabhûshitām |
Tatphâlagalahṛinnâbhijanmamandālayojitām |
Janmanâma mahâvidyâmaṅkusântavidarbbhitām |
Sarvâṅgasandhisamlinamâlikhya madanâksharam |

P. 271

Lilhitvā vipulam chakram tanmadhye pratimāṃ yadi |
 Nāmnā likhati samyuktāṃ jvalantīm chintayettatah |
 Satayojanamātrasthā tvadṛisyāpi cha yā bhavet |
 Bhayalajjāvinirmuktā sāpyāyāu vimohitā |

P. 272

Kṛtvā sindūrarajasā chakram tatra vibhāvayet

P. 272

Madhye phālam bindurūpa ivābhāti vārtulākārah |
 Tadupari tatordhachandro' nvarthah kāntyā tathakṛityā |
 Atha rohinī tadūrdhvam trikoṇarūpā cha Chakrakāntih |
 Nālasta Padmarāgavalanṇaḥ trayamadhyavartinī śiṣā |
 Nādāntassavyasthitabinduyuktalā galavat |
 Tiryagbindudvīṭaye vāmodgachchhatsirakṛitiśśaktih |
 Bindūdgachchhattṛyaśrākārātha vyāpikā proktā |
 Ūrdhvādho bindudvīṭayajutarakṛitissamanāh |
 Saivodhva binduhinonmanāstadūrdhvam mahābinduh |

P. 277

Ghoshō medhā kshamākhyo vishamatha cha tataśchetanā Chandrakhaṇḍah
 Tryaśram dṛigvṛittasiro' ruṇakiraṇahalassendusīrakrameṇa |
 Vṛittārkastrīśikham dvibimbakalitā rekhā dvikubonmananāh
 Sākaram manasā smarelapi kulāh pratyekamarchyāśśive ||
 Ghoshah 'Sivabījo lakārah. Medhā akārah, kshamā lakārah. Visham makārah,
 tatah chetanā binduh

Chandrakhaṇḍo' rdhachandrah. Tryaśrm trikoṇam nirodhi. dṛigvṛittasīrah
 dṛigvṛittābhyām yuktasīrah. Anena nāda uchyate. Aruṇakiraṇahalāḥ aruṇakiraṇah
 ādityah dakṣiṇapārsvabinduh tadyukto halah. Anena nādāntasya grahaṇam.
 Sendusīrah Vāmapārsvabinduyukta-sīrah. Anena Śaktikalāyāh prastāro darśitah.
 Vṛittārkastrīśikham dakṣiṇabinduyuktatridaṇḍah trīśūlam vā. Atha dvibimbakalitā
 dvikubjā rekhā dakṣiṇavāma-bindudvayayuktā dvivakrā rekhā samanah kalā.
 binduvlasadṛijurekhākṛitirunmenāh kalā.

P. 278

Sivamekam vijāntyānmantramūrtim param Sivam
 Nādam kirītanityuktam bindurvaktramudāhṛitam
 Itakaram dehamityuktam dvayau tungau bhujau tathā
 Vamipādaḥ trayam vidyāt mantramūrtirudāhṛitā |

P. 279

Trilīlekḥayā-svarūpam tu vyomāgnirvāmaloṇam |
 Bindvardhachandrarodhinī nādanadāntaśaktayah |
 Vyāpikāsamanānmanya iī dvādaśasamhatih
 Bindvālūḥ navānām tu samashtirnāda uchyate

P. 279

Sivamantrānmūrtiuddhārakṛtiḥ nāgarāḥ ipibhiruddhārayitam yujyate. Vyatiriktalipibhirnoddhā-
 rayitam yujyate.

P. 279

Vastutaśśarīre' pi traya evāvayavāḥ. 'Sīrshādikanthāntam kanthādistanāntam bṛīdayādisva-
 nyanam. Keśapāpādam tattachchhākhāh.

P. 280

Sṛiṇyeva sitayā viśvacharṣiṇāḥ
 Paśena pratibadhnātyablikān
 Ishubliḥ paśchabhirhanushā cha
 Viddhyatyāśīktirarupā viśvajanyā ||

P. 280

Dvīdhā śiṣīrbhavati bhartā cha hantā cha

P. 280

Rijurekhāmayî visvasthitau prathitavigrahâ |
Tatsamhṛitidaśāyām tu baidavam rūpamāṣṛitâ
Pratyâvṛittikramenaivam Śringātavapurujjalâ |

P. 280

Viśvasisṛikshāvasatassvārdhām śaktim vyalokayadbrahmâ
Bindurbhavati tamindum praviṣati Saktistu raktabindutayâ
Ētadbindudvīṭayam. visargasamjñam hakārachaitanyam ||

P. 280

Sphuṭitadaruṇādbindornādadabrahmānkuro vyaktah
Tasmādgaganasamīrapadahanodakabhūmivarnasambhūtiḥ
Ētatpanchakavikritiḥ jagadidamaṇḍaprajāṇḍaparyantam.

P. 281

Yatsamudre abhyakrandat.
Parjanyo vidyutâ saha |
Tato hiranyayo binduh
Tato darbho ajāyata ||

P. 281

Sādhakasya cha lakshyārtham tasya rūpamidam smṛitam.

P. 282

Ākāravāmschenniyamādupāsyah
Na vastvanākāramupaiti buddhiḥ |

P. 282

Kasmai devāya | kasmai kāya prajāpataye devāya | Prajāpatirvā kaḥ | tasmai
devaya havish Vidhema |

P. 282

Nirañjano' kāmavenojjṛimbhate | A-ka-cha-ṭa-ta-pa-ya-śān sṛijate |
tasmādiśvarah kāmō' bhidhiyate tatparibhāshayâ | kāmah kakāram Vyāpnoti | kāmā
evedam tattaditi kakāro grihyate

P. 282

Koṇatrayavadudbhavo lekho yasya tat
Nāgaralipyām Sāmpradāyikairekārasya trikoṇākāratayaiva lekhanāt.

P. 283

Savitâ prāṇinassūte | Prasūte Śaktiḥ | Sūte tripurâ | Śaktirādyeyam tripurâ
Paramesvārī Mahākunḍilī devī | jātavedasamaṇḍalam yo' dhīte sarvam Vyāpyate |
trikoṇaśaktirekareṇa mahābhāgena prasūte | tasmādekāra eva grihyate | Varenṇyam
śreshṭham bhajānyamaksharam namaskāryam | tasmādvarenṇyamekākāśharam grihyate |

P. 283

Tatturiyasvarupam tu bindutrayamitīritam |
Tadātmatvam tu devyāste Sādhakena cha yadbhavet |
Tadbhāvanām sruṇu prājñe mahodaykarīm śubhām |
Ūrdhvabindvātmakam Vaktramadhobindudvayātmakam |
Kuchadvayam cha tachchheshaiśśeshāṅgāni cha bhāvayet.

P. 283

Pādādijānaparyantam chaturaśram savajrakam |
Bhūbijam cha svarṇavarṇam smaredavanimaṇḍalam |
Jānvadyānābhi Chandrārdha nibham padmadvayāṅkitam |
Vambījayuktam Svetābhamambhasām maṇḍalam smaret |
Nābherhṛidayaparyantam trikoṇam Svastikāṇvitam |
Rambījena yutam raktam smaretpāvakaṇḍalam |
Hṛido bhrūmadhyaparyantam Vṛittam shadbindulāñchhitam |
Yambījayuktam dhūmrābham maruto maṇḍalam smaret |
Ābrahmarandhram bhrūmadhyāt Vṛittam svachchhamanoharam |
hambījayuktamākāsamāṇḍalam praviehintayet.

Pp. 285-286

Vasundharāgato gandbastallipirgandhavāchakah |
 Vasundharāyah pṛithivyā guṇo gandbah.
 tallipih pṛithivivāchako varṇo lakārah

P. 286

Vākāram Vāruṇam hyāpaschaturtham medasi sthitam |
 Jalasya yāni nāmāni santi tānyaparāṇi cha |
 Vakārasyāpi nāmāni

P. 286

Dipāgrasthitakajjalalekhāvat

P. 287

Vāyubijam smaranvāyūṃ sampūryemam viśoshayet |
 Svasārīrayutam mantri vahnibījena nirdahet |
 Bahirbhasma samutsārya vāyubījena rechayet

P. 287

Pṛithivyādīni bījāni lavarayahakārakah

P. 287

Pāsam chāpam srakkapāle sṛiṇishūṇ
 Sūlam hastairbibhratīm raktavarṇām
 Raktodanvatpotarakatāmbujasthām
 Devīm dhyāyetprāṇasaktim triṇetrām |

P. 288

Vakshye' dhunā manostasyoddhāram dhyātrīsuṅbhāvahanā |
 Pāsam māyām sṛiṇim procha yādinsaptendusamyutān |
 Tārāṇvitam nabhasaptavarṇam mantram tato jāpet |

P. 288

Khadgam Chakragadeshuchāpaparighāṇ sūlam bhusundīm śīrah
 Saṅkham sandadhatīm karastrīṇayanām sarvāṅgabhūṣhāvṛitām |
 Yāmastautsvapite harau kamalajo hantum madhum kaitabham
 Nilāsmadyutimāsyapādadaśanām seve mahākālikām
 Akshasrakparaśugadeshukulīṣam padinam dhanuh kunḍikām
 dandam śaktimasim cha charma jalājam ghaṇṭām surābhājanam |
 Sūlam pāsasudarśane cha dadhatīm hastaiḥ pravālaprabhām
 Seve sairibhamardinimiha mahālakṣmīm suraujodbhavam |

P. 289

Akāram cha ikāram cha ukāram cha ṛikāram |
 ṛikāram chaiva ekāram tathavaukārameva cha |
 Ute sapta svarāḥ proktāḥ prakṛitistu samirītāḥ |
 Śeshāstu vikṛitih proktāḥ teshāmudbhavamuchyate |
 Akarāchchodbbhavākāram ikāre tvīsamudbhavaḥ |

P. 311

Drividhā hi madhyamā sā sūkṣhma sthūlākṛitissthirā sūkṣhmā |

P. 312

Navanādamayī sthūlā navavargātumā tu bhūtalipyākhyā |

P. 312.

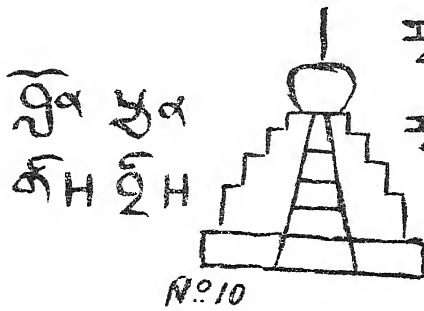
Devānām bijanāmāni varṇastatra prakalpitāḥ |
 Tasmādvargāni choktāni jñātvā mantram samuddharet
 Tattaddevatānamabhidhanāksharameva tattaddevatānāmangam bhavati.

P. 312

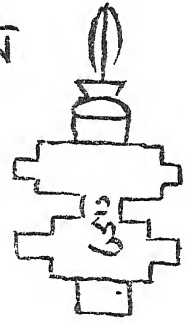
Amṛitā, Ākarṣiṇī, Indrāṇi, Isāni, Umā, Ūrdhvakeśīni, Riddhiḥ, Rishā,
 Ītā, Īshā, Ekapādīni, Aisvarī, Omkāriṇī, Aushadhātmikā, Ambikā, Aksharātmikā,
 Kālarātri, Khātītā, Gāyatri, Ghaṇṭādhārīni, Nargātmikā, chandā, chhāya, jayā,
 Jhankāriṇi, Jñānarūpā, Ṭankahastā, Ṭhankāriṇi, Ḍimari, Ḍhankāriṇi, Namini,

Pp. 314-315

ROCK INSCRIPTIONS FROM ALCHI-MKHAR-GOG.

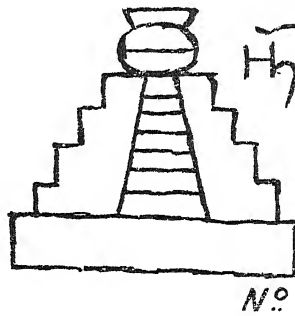


རྒྱུ་མ་རྒྱུ་མ་རྒྱུ་མ་རྒྱུ་མ་
 རྒྱུ་མ་རྒྱུ་མ་རྒྱུ་མ་
 རྒྱུ་མ་
 རྒྱུ་མ་
 N° 11



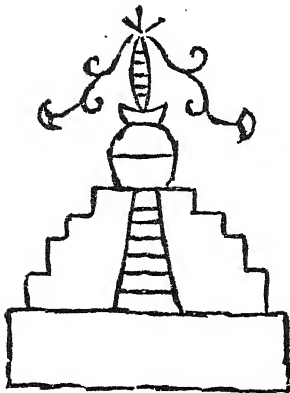
སྤུལ་ སྤུལ་ སྤུལ་ སྤུལ་
 རྒྱུ་མ་
 N° 12

སྤུལ་ སྤུལ་ སྤུལ་
 N° 13

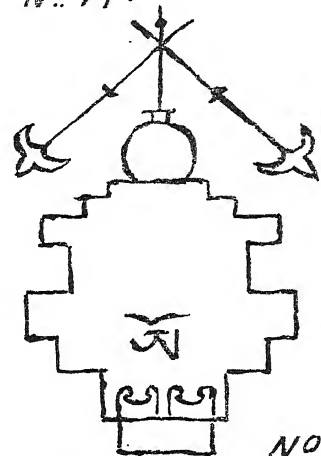


སྤུལ་ སྤུལ་ སྤུལ་
 N° 14.

སྤུལ་ སྤུལ་ སྤུལ་
 རྒྱུ་མ་
 N° 15



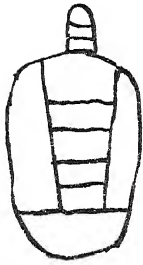
སྤུལ་ སྤུལ་ སྤུལ་
 རྒྱུ་མ་
 རྒྱུ་མ་
 རྒྱུ་མ་
 རྒྱུ་མ་
 N° 17



སྤུལ་ སྤུལ་ སྤུལ་
 རྒྱུ་མ་
 རྒྱུ་མ་
 རྒྱུ་མ་
 N° 16

Plate II.

ROCK INSCRIPTIONS FROM ALCHI-MKHAR-GOG.



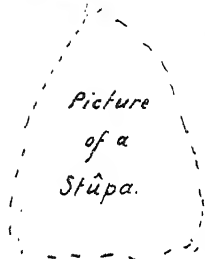
སྒྲོལ་པ་ཡ

Nº 1

Picture of a Stûpa.

ཐུ་ཡུལ་གྱི་ཡ

Nº 2



Picture
of a
Stûpa.

སྒྲོལ་པ་ཡ
ཀྱི་

Nº 3

Picture
of a
Stûpa.

སྒྲོལ་པ་ཡ
ཀྱི་ཡུལ་ལོ་ས
ཀྱིས

Nº 4

ཐོས

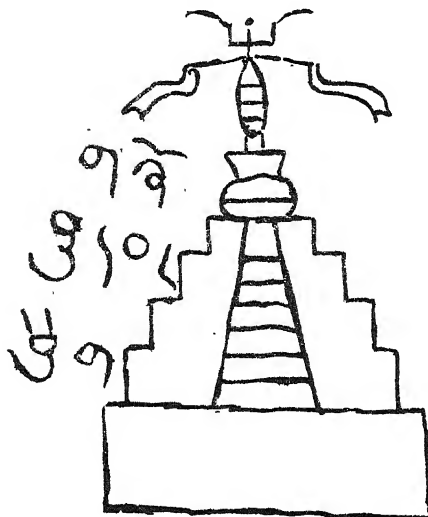


Picture
of a Stûpa
Nº 5.

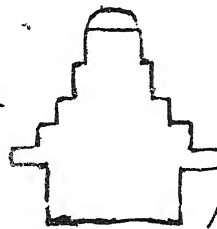
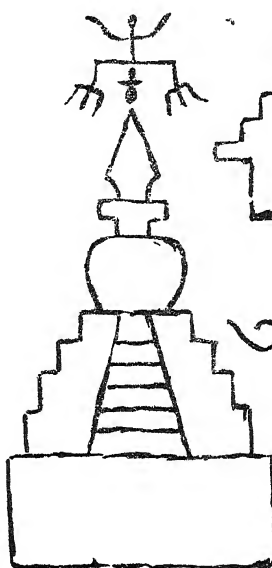
མེ་ཏུ་ཡུལ་ལོ་ས
ཀྱིས་ཡ

Nº 6

Picture
of a
Stûpa.



Nº 8



Nº 7.

མེ་ཏུ

ཐུ་ཡུལ་གྱི་ཡ
ཀྱིས

Nº 9

ARCHÆOLOGICAL OBJECTS AT SASPOLA.

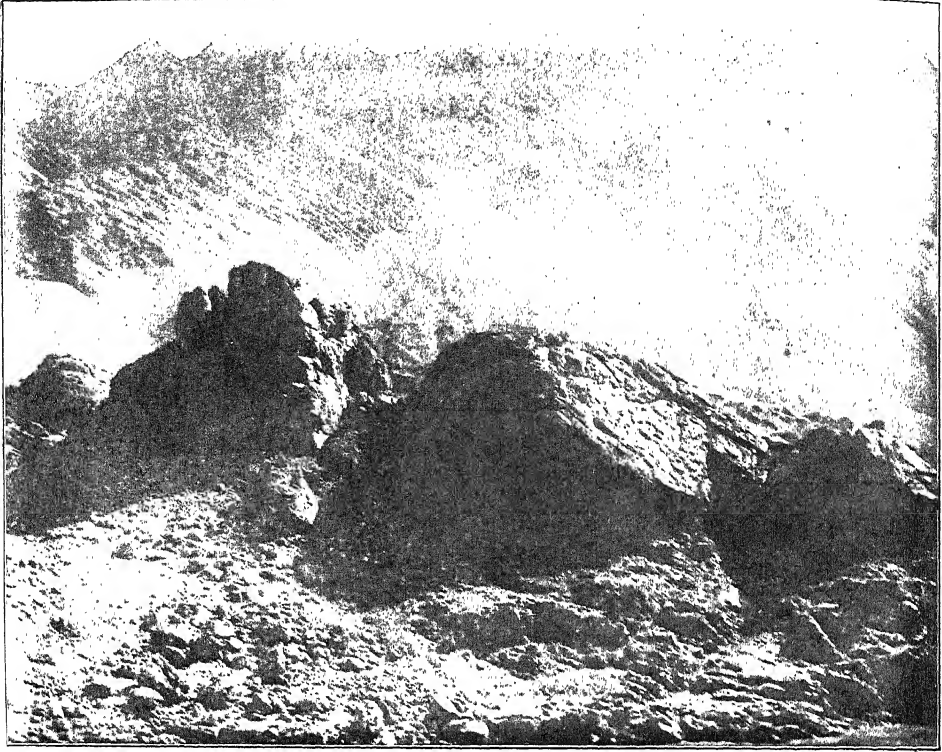


PHOTO. BY REV. H. B. MARX.

Fig. 1. Site of Alchim-khar-gog.

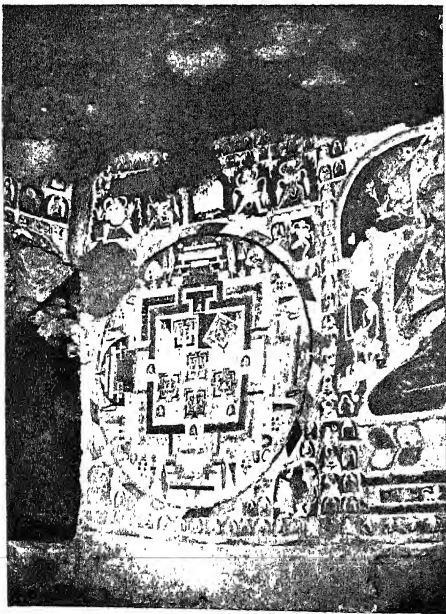
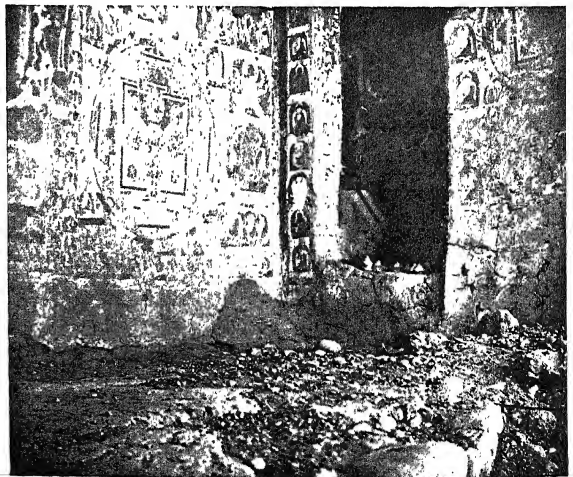


PHOTO. BY DR. T. E. SHAW



Figs. 2, 3. Frescoes in the Nyi-zla-phug Monastery.

ARCHÆOLOGY IN WESTERN TIBET.

KHALATSE.

BY THE REV. A. H. FRANCKE.

(Continued from p. 241.)

II. — INSCRIPTIONS AT SASPOLA.

A. — Alchi-mkhar Gog.

ON approaching Saspola from Khalatse the first object that attracts interest is the ruined **Castle of Alchi-mkhar Gog**, which reminds one of that at Balu-mkhar near the latter place. It was built on one or more low rocks on the left bank of the Indus, evidently to cover an ancient bridge. According to the most acceptable native tradition, the builder was an ancient king named **Bandel**, probably of **Dard origin**, of whom, however, no written record has survived: but from the many **stong-pon** inscriptions in the vicinity it would seem to have fallen into the hands of the **Kings of Leh** not long after 1000 A. D. From these inscriptions also, it is clear that it was not trade but military considerations that caused the castle to be constructed.

Another tradition says that a king **Bahand**, in place of **Bandel**, was the builder of the castle. One person mentioned king **Nyima-rnam-rgyal** in connection with the castle. This is evidently a mistake for **Nyima-mgon**, the first Tibetan king who conquered the country.

During a short examination of the site (*vide* Plate I.), two shards of ancient pottery decorated with blood-red designs, like those reproduced, *ante*, Vol. XXXIV., p. 203 ff., from Balu-mkhar, were discovered, and also a beautiful stone-mortar. Not much of the masonry is left, but large quantities of loose stones, which formerly formed part of the walls, are to be seen lying about.

The Inscriptions.

The real attraction of the castle for the archæologist lies in the many inscriptions (*vide* Plates II. and III.) on stones and boulders in its vicinity, which contain records of the erection of *stūpas*, or *chaityas*, by its ancient commanders.

Tibetan Text.	Translation.
so blon halpa	Halpa, the officer of the spies.
No. 2.	
khri sumgyis	By Khri-sum [erected].
No. 3.	
stong [d]pon rge [= dge]	The commander of a thousand [called] dGe.
No. 4.	
stong [d]pon rgyalba yesheskyâs	[Erected] by the commander of a thousand, rGyalba-yeshes.
No. 5.	
khrom	Khrom (a name).
No. 6.	
stong [d]pon bdung 'ajoms	The commander of a thousand, bDung-'ajoms.

No. 7.

stong [d]po[n]

| Commander of a thousand.

No. 8.

γzho bru dbang cug

| γZho-bru-dbang-cug (a name).

No. 9.

stong [d]pon rgebas bris

| Written by the commander of a thousand, dGeba.

No. 10.

blon scangis bris

| written by bLion-scan.

No. 11.

rbang kling rgyal khris bris om

| Written by rGyal-khri [of] dBang-gLing;
om ;rbang kling pril myis bris
o om la hra hum| Written by the orderly (of) dBang-gLing.
o om la hra hum !

No. 12.

stong [d]pon skyid sangyis

| By the commander of a thousand, Skyid-ysum.

No. 13.

stong [d]pon khrom

| The commander of a thousand, Khrom.

No. 14.

sto[ng] [d]pon khrom

| The commander of a thousand, Khrom.

No. 15.

Khyii lola[s] to[ng] [d]po[n] rgyalbas

| In the dog-year by the commander of a thousand,
rGyalba.

No. 16.

om staglola brogba bona khromgo

| om, in the tiger-year by the Dard Bona-
khromgo.

No. 17.

stong [d]pon zhang 'abargyis bzhang

| Erected by the commander of a thousand,
Zhanga 'bar.

With these inscriptions may be considered the translations of the two inscriptions from the same site published, *ante*, Vol. XXXII., p. 361 ff. But even then the collection cannot yet be called complete. Every new visit to the site reveals several more inscriptions.

No. 18.

Translation: Erected in the tiger-year by the commander of a thousand, rGyalba-yeshes.

No. 19.

Translation: Erected by Sangto Chakong, the *mon* (a low-caste man), the thief of sinful behaviour. (The erector of this *stūpa* probably only wrote his name, which does not appear to be a Tibetan name, in the instrumental case; another person, his enemy, may have added the second part of the inscription.)

Notes on the Tibetan Text of the Inscriptions.

No. 1. *so blon* is a compound of *sopa*, spy, and *blonpo*, minister. No such word as *halpa* is to be found in a Tibetan dictionary, but there is a Dard word *halka*, bright, splendid.

No. 2. The name Khri-ysum means 'three thrones.'

No. 3 ff. The title *stong dpon*, commander of a thousand, is invariably spelt in a defective manner in these inscriptions. The Ladâkhîs would have spelt it *stong spon*, if they had invented the title; because now-a-days they still pronounce the word thus, the *s* before the *p* being very distinct. But in some of the inscriptions the spelling is even more defective than is the Ladâkhî form, the *s* before the *t* of *stong* being omitted, and the nasals dropped. I am much inclined to believe that this curiously defective spelling is due to imitation of the Lhasa dialect, which had probably been lately introduced by the then new dynasty of the Kings of Leh, who came from Central Tibet. The name dGe (*rge*) means 'virtue.'

No. 4. The name Gyalba-yeshes means 'the victor, wisdom.'

No. 5. The name Khrom means 'anger.'

No. 6. The name bDung-'ajoms seems to mean 'bow-bender, conqueror.'

No. 8. The first part of the name *γZho-bru-dbang-cug* is not now intelligible; or is it perhaps *γzhomnu*, youth? The second part means 'rich, power.'

No. 9. The name dGeba means 'virtue.'

No. 10. The name bLon-scan seems to mean 'having wisdom' (*blo can*).

No. 11. The name of the writer *γGyal-khri* means 'king's throne.' It sounds almost like a royal name. The name of the castle dBang-gLing means 'place of power.' The term *pril myi* is a case of the ancient orthography, and proves that this inscription is particularly old. No such word as *pril* can be found in the dictionaries, and I presume that it is related to the dialectical word *sprelces* which means 'distribute labour,' 'tell a number of labourers what each has to do.' That we find in the inscription an *i* in *pril*, instead of an *e*, may be due to assimilation to the second syllable.

In contrast to the generally Central Tibetan nature of the *stong pon* inscriptions, this inscription shows its distinctive Ladâkhî origin in spelling the word *dbang*, 'power,' as *rbang*. A literate Central Tibetan would have spelt it *dbang*, and an illiterate one *ang*, because the Central Tibetan pronunciation of this word is *ang*. The modern Ladâkhî pronunciation is *wang*. The change of the pronunciation from the archaic *dbang*, through *wang*, to *ang* can be explained thus: — *dbang* can be taken to be *bang* furnished with a *d* prefix, and all such prefixes show an inclination to become either *r* or *s*. In this case the *d* has actually become an *r*, and so the second stage in the pronunciation would be *rbang*, as in the inscription. Then, if a *b* is furnished with an *r* or *s* prefix, the combination tends to become simply *v* or *w*, and thus the third stage in the pronunciation would be *wang*, as it is in modern Ladâkhî. Next *w* and 'a are occasionally interchangeable, e.g., *wurdo* = 'urdo; *woma* = 'oma; *wugpa* = 'ugpa; and so the fourth stage of pronunciation would be *ang*, as in Central Tibet. Now, while we find the fourth stage of pronunciation in the dialect of Lhasa, and the third stage in the present Ladâkhî dialect, a thousand years ago the Ladâkhî dialect may quite possibly have been still at the second stage, and hence the *rbang* of the inscription. The same spelling is found on a boulder near Khalatse Fort, where the words are really *rbang-byed*, not *drang-byed*, as I read them then (see my *Collection of Inscriptions* printed at Leh). The original pronunciation of *db* has been preserved in the classical orthography and perhaps in such forms as Ptolemy's Dabasae = men of dBus, Central Tibet.

No. 12. The name Skyid-γsum means 'threefold happiness, the noble one.'

Nos. 13 and 14. The name Khrom means 'anger.'

No. 15. The name rGyalba means 'victor.'

No. 16. The name Bona-khromgo means 'the tall one.' *Bona* is probably the Dard word *bono*; *khro-mgo* means 'anger-head.'

No. 17. The name Zhanga-bar seems to mean 'uncle fire-blaze' or 'rising fire-blaze.'

Notes on the English Translation.

The most ancient of the inscriptions is probably No. II. It may date from the time of independence, before the occupation of the fort by the Kings of Leh. The royal sound of the name rGyal-khri may be due to its denoting that of a petty chief; as the chiefs of Kartse apparently were addressed as "Khri-rgyal."

At the time of the conquest of Western Tibet by the Lhasa dynasty, the castle of Alchi-mkhar Gog passed into the hands of the Kings of Leh, and their commanders had to protect the bridge with a garrison. In those days the time of the garrison seems to have been less occupied with drill than with the erection of *stūpas* and *chaityas* for the spiritual welfare of the soldiers. The names of the commanders are not without interest, for there is a sound of real soldiers' names in them, and they have not as yet been replaced by ordinary Buddhist names. It is also of some importance that among the names we find two which are apparently Dard, and one or two which are Mon.

Palæographical Notes.

Although the inscriptions are not of a great age, as we have to date the *stong pon* examples from about 1000 A. D. to 1400 A. D., they are of much palæographical interest, because the forms of the characters (*vide* Plates II. and III. attached) represented in them seem to be survivals of the time of the first shaping of the Tibetan Alphabet. Whilst the 'headed' alphabet of Tibet has remained stationary since c. 700 A. D., the 'unheaded' (*dbumed*) alphabet has undergone great changes since it was employed by the commanders of Alchi-mkhar Gog. Forms of particular interest are to be found in the reproductions of the following inscriptions in Plates II. and III.

No. 2. The subjoined *r* under *kh* in the word *khri* has the form of an ordinary *r*, whilst later on it was replaced by a stroke. The subjoined *y* in the syllable *kyis* is interesting on account of its vertical position. In course of time it became horizontal.

No. 5. The subjoined *r* underneath the *kh* in the word *khrom* is attached to the stroke on the left instead of the right half of the letter.

No. 7. The letter *ng* is furnished with a head, but retains the form of the Dbu-med *ng*.

No. 9. Here we find a new form of the *s*, which prepares us for the change from the ancient H-like form, (as we find it, for instance, in No. 2 and No. 6), to the well-known form of the headed *s*, represented in No. 4. The *e* vowel-sign attached to the prefixed *r* of the word *rge* is also worth noting. In all ancient inscriptions I have observed that this vowel-sign is connected directly with the consonant, over which it is placed. Also the full, but perverted, form of the subjoined *r* in the word *bris* is interesting.

No. 10. Here we find the subjoined *r* in its original form. The same can be observed in Nos. 13 and 14.

No. 16. Here the form of the *a* in the syllable *om* seems to be of great age. As I remarked in my article 'On the Similarity of the Tibetan to the Kashgar Brāhmi Alphabet' (*M. A. S. B.*, 1905), the Tibetan 'a' seems to have been developed out of the Tibetan *ya*. The form found in this inscription speaks in favour of that theory. The word *brogba* (Dard) I read at first *broaba*, because the *g* in this word looks exactly like a Tibetan 'a'. I believe, however, that this letter stands for a *g*, which was either not quite completed, or the shape of which was still kept similar to that of the ancient Brāhmi *g*.

B. — The Bridge over Indus at Alohi-mkhar Gog.

About one hundred yards from Alohi-mkhar Gog there is a wooden bridge across the Indus, and above it, close to the main road, there is an inscription which speaks of the construction of a bridge under king Sengge-rnam-rgyal, c. 1610—1640 A. D. This inscription has suffered much, and seems to have been beaten with stones in many places, in order to destroy some of the names. The text now given was copied by the Mission evangelist, Thar-'aphyin-chos-'aphel, and it is accurate in the main, though I feel doubtful about certain words. As I am not likely to have an early opportunity of going to the spot, I now give the inscription in the evangelist's reading.

Text.

Om mañi padme hum.

Chos rgyal yam mthsan che sengge rnam rgyal stod; emaho; kon mohog rnam rgyal dang thsering phel serpo lder kris thsering rnamskyis che chung thsangpo skulbas cumpai rgya rdzamlasbyin bdag 'abzungbala nubranas ghara kriskyi ra skye cig ri rdzonggi kacungpai drungnas raskyes cig rgyal ldep[a]i lugu cig gyigu dratsu cig khashalokropa che ngan zus cig bab rtanbai drungnas rdungna cu bzhi dge slong loto dbangpos nas khal phed dang sum . . . dgang byornas nas khal nyis poto 3 sgerapa kungyis khal cig rmebabas zhi stagcigbai mgon khyigu kun dgā bkrashispai chos don bgrub rnamskyi singspo re . . . ri rnamskyis singsso re dgā lo kros khyil lder sa phelle dgā thsering che dgezhing kris.

Translation.

Om mañi padme hum.

Praise to the wonderfully great religious King Sengge-rnam-rgyal. Kon-mohog-rnam-rgyal and Thsering-phel [and] bKrahis-Thsering of Serpo-lдор, these all, having admonished great and small, all of them, there originated alms-giving for the construction of this broad-connecting bridge. In this [alms-giving were presented] from Nubra by smith bKrahis a gelded he-goat; by Kacungpa of Ri-rdzong a gelded he-goat; by rGyal-lde a sheep [and a bag and a box?]; by Khashalokropa some parched grain; by Bab-rtanba fourteen beams; by the hermit Loto-dbangpo 2½ bushels of barley; by dGang-byor two bushels of barley and three cups full; by the people of rGera one bushel; by rMebaba (?) four; by all the mGon-khyigu of sTag[ma]cig and the Chos-don-bgrub of dGa-bkrashis a pot of beer each; by all the . . . ri a pot of beer each; dGa-lokros of Khyil-lдор [and] Sa-phelle [and] dGa-thsering [made? the bridge?]; it being a virtue, happiness [to all]!

Notes on the Tibetan Text.

The text seems to have been prepared by very illiterate people indeed, and I shall not attempt to correct all the words which are spelt wrongly, only selecting the worst instances in order to justify my translation.

Serpo-lдор, seems to be a local name.

kris or *bkris*, are common abbreviations of *bKrahis*.

cumpa, or *bcumpa*, means originally 'contract'; it is used here for 'connect,' because by the bridge the two banks of the river seem to be brought together, contracted.

rgya-rdzam, 'long bridge,' in opposition to the former *lung-rdzam*, bridge of ropes of twisted willow branches, which is naturally very narrow. About this time the first wooden bridges were probably constructed, for in the year 1685 the Indus was crossed at Khalatse on two wooden bridges.

dra-tsu, is said to be a little box.

che-ngan, is apparently *phys-ngan*, 'bad flour,' the ordinary term for rough parched grain.

zus-shig, perhaps the same as *zas-shig*, a little.

poto, said to mean cup ; there were three cups-full of over two bushels.

stag-cig (or *rtag-cig*) is the official name of the village of Tagmacig.

khyil-lдор, seems to be a local name.

sing-spo, a jar full of beer ; compare *dbug-sing* in the dictionaries.

cho, perhaps *bcos*, 'made.'

Notes on the English Translation.

We know that during the times of the régime of the Ladākhi kings, there was, properly speaking, no money in the country. The king's treasure consisted of ingots of silver. For this reason taxes were levied in kind, and were partly paid in forced labour. As there was, however, apparently no custom of forced labour for the construction of bridges and as the king did not wish to rouse discontent by making an extraordinary demand on the people, he declared the construction of a bridge an opportunity for accumulating religious merit either by giving labour for the work or by providing food and delicacies to the workmen. In addition he seems to have promised that the names of all who contributed in such a way towards the construction of the bridge would be carved on the rock. The system apparently worked well, for another inscription at Hunupata tells us a similar tale with regard to the construction of a bridge under **Thse-dbang-rnam-rgyal I.**, c. 1560—1580.

C. — The Alchi Monastery.

Opposite Saspola across the Indus is situated the village of **Alchi**, famous for its ancient **monastery**, mentioned in the first Tibetan historical records which refer to Ladākḥ. These records are found, I am told, in the *Padma-bkā-btang*, a Tibetan historical work ; and although I have not yet been able to procure it, a trustworthy student of it tells me that the following passage referring to Ladākḥ occurs in it :—"At the time when Buddhism declined in Kashmir, a number of monks resolved to emigrate to Western Tibet. They went to Zangskar and founded the **Kanika monastery near Sanid**. When they had finished the wall-paintings, some paint remained, and they resolved to make use of it by founding another **monastery** ; this was **Sumda in Phyiling**. After that they founded **Alchi and the Manggyu monastery**." All these monasteries can easily be distinguished from the rest of those in Western Tibet. The lintels and architraves of the doors are very thick and richly ornamented with mythological wood carvings, and there used to be wooden galleries in front of the chief entrance. On the walls of the large hall there are often oval medallions raised above the surface of the walls, and on these are painted figures of Buddhist saints. Originally the halls were without images of any kind.

Two more ruined **monasteries**, which show the same peculiarities, were discovered at **Basgo and Chigtan** by Dr. K. Marx, late Medical Missionary of Leh. Dr. F. E. Shawe, of Leh, believes that the ruined monastery above the village of **Gonpa**, near Leh, also belongs to the same class of monasteries. I have visited the **Chigtan Monastery**, where I found, besides the medallions, a number of Lamaist wall-paintings and the remains of a large clay image, probably added when it became Lamaist. A much-effaced **Sanskrit inscription in Śāradā characters** seems to prove the Kashmiri origin of this monastery. This inscription may also be used as a clue for fixing the approximate date of the well-known **stone images at Dras**, as Cunningham, who read the inscription carved on one of them in Kashmiri Śāradā characters, found in it the word **Maitreya** among others. But he took the principal figure for that of a female and could not reconcile the inscription with the representation. The figure is, however, not that of a woman, but of an ordinary **Maitreya** in the eyes of the Ladākḥis, and so is probably one of the "documents" of the **emigration of Kashmiri Buddhist monks into Ladākḥ**, which may have taken place between **600—1000 A. D.**, as the Tibetan name of the most famous of the leaders was **Rinchen-bzangpo**, whose date Schlagintweit gives as c. **954 A. D.** Compare Dr. J. Ph. Vogel's Note in his *Archæological Progress Report*, 1905-06.

In January, 1906, I was able to pay two hurried visits to Alchi. On my first visit I was taken to the principal monastery called *Nampar-nangdzad*, the three stories of the building reminding me of the description of the Tho-gling monastery in the *rGyalrabs*, which is one of Rinchen-bzangpo's creations and is said to have three stories. At Alchi the second story is narrower than the first, and the third narrower than the second. Thus the appearance of the whole building is that of a pyramid with steps. Arriving in front of the building, the conviction took hold of me that I was in **ancient Kashmir**, and that the Buddhist monasteries there must have looked exactly like this one. At any rate, I have never seen wooden galleries in Ladākḥ like those at Alchi. All the woodwork, especially the many columns, were covered with mythological carvings and all the columns, formerly the architraves of the doors, had on the inner sides of their richly-decorated capitals figures of jumping animals, apparently lions stretched forth towards each other. But what reminded me of Kashmir, most of all, were three trefoiled arches under high-pointed gables, exactly like those of the ancient stone temples of that country. On closer inspection it became evident that only the one in the middle was of perfect shape, and that the two on the right and left were rude imitations of it. The middle one contains a wooden statue of Buddha, the one to the right (of the spectator) the green Târâ, and the one to the left, Vajrasattva (*rDorje-semdpā*). I suppose that these two statues were inserted later on in place of two more ancient ones. All the woodwork was painted red, except the arch of the green Târâ, which was blue. I was full of hope to find here some relics of ancient Kashmiri painting, but I found only pictures which looked as if they had been executed recently. Other certainly modern additions are three high clay-and-wood images of Maitreya.*

Besides the large temple, there are two smaller ones in the near neighbourhood. Although they have no galleries, the carving on the wooden doors has an ancient, non-Lamaist look. Inside they showed the traces of recent renovations. One of them contained only a small *mchod rten*, but in the other was an image of sPyan-ras-zyig (Avalokitêśvara), and an inscription in **modern Tibetan dBu-med** characters, which may be of some historical value, though, in my disappointment, I forgot to read it.

Not very far from the monastery there is a large tree which looks to me like a silver poplar (it had no leaves when I saw it), which popular tradition asserts to have grown out of Rinchen-bzangpo's stick.

I made a second visit to Saspolā several days after the first, because I had been told that there were several more temples at Alchi, which I had not been shewn on the previous visit: so I once more crossed the Indus on ice, and my guide took me to some more ecclesiastical buildings called *gonpa* a little further to the west than the principal monastery. Two of the structures attracted my special attention. The first was a *mchod-rten* of pyramidal shape, the ground plan of which had somewhat the form of a star, and it was quite a new thing to me to find that it contained **several rooms**, two of which were still in fair preservation.⁵ The walls of these rooms were once covered with frescoes of an apparently pre-Lamaist type, but only a few of the pictures had been preserved. The frieze was particularly well painted. It consisted of a long procession of geese, marching one after the other. Below the frieze, the roof of a large tent or tents could be seen, and occasional figures of Buddhist saints, naked or with grey garments.

Not very far distant was a temple with its door opening towards east as usual. Its walls were covered with frescoes, many of which had suffered badly, and my guide told me that the children of the village were in the habit of throwing stones at them. I was particularly interested in the paintings on the east wall. Above the door there was a very fine picture of Ganêśa, and to the right of it were what appeared to be historical paintings, probably representations of the ancient kings of Alchi, all

* If No. V. of the Ladākḥi Songs published *ante*, Vol. XXXI., p. 93, refers to this monastery, it would certainly refer to one of these renovations.

⁵ I may note here that Dr. F. E. Shawe has discovered meanwhile a very similar *mchodrten* at Nyoma.

on horseback. As their hats and dress were unusual, I copied specimens of them. To the left were representations of Buddhist saints; and, what is of particular value, all were furnished with inscriptions, which by their orthography must date from 800—1200 A. D. They are thus of the greatest historical value. I copied the following :—

Inscription.

Text: — ca 'adra 'abhomyi byai blaṃa de phyag tshaḷo.

Translation: — Greeting to the lama called Ca-'adra-'abkomyi.

This name seems to be a Tibetan transcription of the Sanskrit **Chandra-bhūmi**, as ca-'adra can be pronounced *chandra* in Tibetan. *Myi* for *mi* is a sign of the ancient orthography. Two other names which I read were **Shakya** and **Tsapari**.

On the other walls I noticed several pictures arranged in circles, but no raised medallions. The figures of the lamas were either naked or dressed in grey or red, but none in yellow. I gather that Rinchen-bzangpo found on his arrival a Tibetan form of Buddhism, on which he grafted some peculiarities of the Buddhism of Kashmir, and from the study of this temple I draw the conclusion that in the renovated temples many of the pictures go back to ancient designs.

It is high time that these relics of Kashmiri Buddhism should be brought to the knowledge of competent scholars.

D. — The Nyi-zla-phug Monastery.

A genuine cave monastery on the hillside to the north-west of Saspola is another interesting ruin. The caves, which are in fairly good order, are only approachable with considerable difficulty, but they are worth visiting on account of the wall-paintings (*vide* Plate I.). The style of the pictures is ancient lamaist, and the interest in them arises from the fact that the monastery has been traditionally deserted for about 300 years, as it is said to have been destroyed by the Baltis. Among the walls of the *maṇi* at the foot of the hill, there is an ancient Buddhist sculpture on stone in good preservation, which I believe belongs to the times of the pre-Lamaist Buddhism of Western Tibet.

There is a story that the lama who painted the frescoes at Nyi-zla-phug had a *liaison* with a woman at Alchi, the wife of a peasant. He used to visit the village almost daily, and the people soon found out the cause of the attraction. The couple were surprised, and the lama received a thorough thrashing. His feeling of shame and humiliation was so keen that he put an end to his life with his own hands in the middle of his art gallery.

**E. — Hymn in honor of King Nyima-rnam-rgyal, c. 1700—1730,
inscribed on a stone.**

This hymn is found on one of the walls of an ancient *maṇi* at Saspola. There are many such in the village, and most of them have votive inscriptions of some historical value, as they contain names of Ladākhi kings, and can be approximately dated. It is much rarer to find an inscription containing a hymn in praise of a king. The following is a specimen:—

Tibetan Text.

sBasti dKyił 'akhor rnam rimchags dbussu ri dbang hlunpo ni: dpag tshad 'abum phrag bzhi tshaddu brjīd; phyi nang gling mehod ribo kunnas bskor; shar lho nub byang gling bzhi gling phran brgyad; rim bzhi zla gam zur ysum gru zhi dang; zlum chags rgya khyon tshad kyang go rim bzhi; dpag tshad stong phrag bdun brgya bou dang dgu; rgyalpoi phobrang sumeu rtsag sum 'adrā; rgyalsa ting sgang rab'brtan lha rtse dang thola ytsampa sle chen dpal mkhar rtse; de 'adrai rinchen sergyi khri stengnas; chos rgyal chenpo nyima rnam rgyal stod; emaho; lha eras yzhonnuyi 'ong mdzespai rgyan; dpag bzam ljonpa bde skyong rnam rgyalgyi yab yum gongmai srolka 'adzinpar shog.

Translation.

Happiness to you! The spheres [are these]: In the middle of all that grew into order is the mountain Ri-dbang-lbunpo (Sumeru), the measure of whose glory is 400,000 geographical miles. The outlying and close-lying principal continents are surrounded by all the mountains; the four continents are in the east, south, west [and] north; and there are the eight islands. According to their order [the continents are]: New moon, Three points, Four corners, Full moon. If their size is measured according to their order, it is 719,000 geographical miles. They are like the thirty-three palaces of the king. The principal palaces are: The capital Ting-sgang, Rab-brtan-lha-rtse (at Basgo), and the dPal-mkhar-rtse [palace] which is firm in the height, at the great [town of] Leh. On such a precious golden throne, the religious king Nyima-rnam-rgyal be praised! It is like a beautiful ornament that the son of the gods, the youth (the heir-apparent) came here! It is our evergreen wish that bDe-skyong-rnam-rgyal may imitate (*lit.*, seize) the customs of his high father and mother.

Notes.

dkyil 'akhor, which I translated by 'spheres,' seems to be used hereabouts in the sense of 'geography.'

zla gam, *lit.* new moon; name of the continent in the east, which is supposed to be of the shape of the new moon, and its inhabitants to have faces of the same shape.

zur ysum, three points, triangular; name of the continent in the south (India), the inhabitants of which have triangular faces, as men actually have.

gru bzhi, four corners; name of the continent in the west, which is believed to be of such shape and the inhabitants to have square faces.

zhum chags, 'circle produced'; name of the continent in the north, which is supposed to be of circular shape and the inhabitants of which are said to have round faces.

With regard to the distances it looks as if some necessary items in the account had been forgotten, for it does not become plain to what the distances refer. The three castles given here, the most famous of the thirty-three, attributed to the king, occur in many more inscriptions. Only one of them (the castle of Leh) is still in existence, the other two were destroyed by the Dogras. The hymn was probably composed on some occasion when the heir-apparent paid a visit to Saspola.

(To be continued.)

TWO PANJABI LOVE SONGS IN THE DIALECT OF THE LAHNDĀ OR
WESTERN PANJAB, BY JINDAN.

CONTRIBUTED BY H. A. ROSE.

(With some Notes by Dr. G. A. Grierson, C.I.E.)

No. I.

Kafi.

Text.	Translation.
Kitum dilbar nā wal-kārī. ¹	My love made love to me no more.
Rahī jindri dukhān mārī.	My life passed away in pain and sorrow.
Gēum rāwal wisārī hai.	My lover ² has forgotten ³ me.
Akhōn tōn khūn jāri hai.	Blood is streaming from my eyes.

¹ *Wal-kārī*, probably one word, a compound noun, = 'doing again,' 'repetition.' Cf. *lut-kārī*, 'doing kindness,' i. e., kindness. [G. A. G.]

² *Rāwal*; *lit.*, prince, chief, soldier: Platts, *Hind. Dict.* The sense of 'lover' is not given in the dictionaries.

³ *Wisārī-gēum*, from *wisārnā*, to forget, = *bhālgayā*.

5 Umar sikkdôn guzârî hai.
Milêum sânval na hik wârî.
Kânge de gaḷ kângâu pâwân.
Puchhên dilbar dâ wanj nâwân.
Kadê ral sêj gaḷ lâwân.

10 Thîwân ṣadqah main lakh wârî.

Ṣabar karke rahêum ṣâbir.

Kitâ dardân bahûn lâghir.
Wahâi hai qalam qâdir.
Likhi tôrôn awâzârî.

15 Bânṛê ṭhânṛên nahîn ṭhânde.
Zêwar bêwar khâwan ânde.
Jindân ! jindî koî nahîn bhânde.
Rônḍên guzrî umar sârî.

5 My life has passed in patient longing.⁴
My lover⁵ has not once visited me.
I will hang letters⁶ on the crows' necks.
Let them go and ask my lover's name.
Some day we shall meet and embrace on
a couch.⁷

10 I shall sacrifice myself to him a thousand
times.

I remained patient, exercising long-
suffering.

My pain made me very weak.

Providence so decreed⁸ my fate.

(It) decreed from the beginning⁹ our
separation.¹⁰

15 Fine clothes¹¹ do not suit¹² me.

Gewgaws and garments¹³ devour me.¹⁴

Jindân ! These suit¹⁵ not my life.

In lamentation all my life is passing.

No. II.

Kafi.

Text.

Wâh ! mahbûb, sôhnâ kiûn wisâr dîtî ?
Ḍaske tâng sânkôn intizâr dîtî.

Jâtâ¹⁷ yâr asân, tûn na yâr hoiûn.

Gulshân jâtâ asân, tûn bhî khâr hoiûn.

5 Sathî samjhiâ asân, tûn bêzâr hoiûn.

Thî bêzâr, mâhî, ultâ bâr dîtî.

Rahî tâng sadâ intizâr têdî.
Thagî nâl wapâr hai nit kâr têdî.
Rahsî yâd hamêsha ih, yâr, têdî.

Translation.

Fie ! fair lover, why hast thou forgotten ?
While telling me to wait,¹⁶ thou did'st
delay.

I fancied thee my friend, but not so
did'st thou me.

I fancied thee a rose, yet thou proved'st
a thorn.

5 I looked upon thee as a comrade, but
thou wert vexed.

Thou wert vexed, my friend,¹⁸ and did'st
turn and place a load upon me.

I remained ever in expectation of thee.

To traffic with deceit is ever thy vocation.

This, my friend, will ever remain my
remembrance of thee.

⁴ *Sikkdôn*. The locative of the pres. part. of *sikkôn* (Lahnda), to long for, desire. [G. A. G.] Cf. Jukes, *Dictionary of Western Panjâbi*, p. 193.

⁵ *Sânval*, dark, sallow, swarthy, an epithet of Kṛishna: hence said to = 'lover.'

⁶ *Kâng*, P., a pen.

⁷ *Wahâi*, *wahâwâ*, P., cause to move: 'so guided the pen.'

⁸ *Sej*, Sanskr. *śayyâ*.

⁹ *Thr*, for *tar*, P., end or beginning.

¹⁰ *Awâzârî*, from *awâzâr*, discontented [Lahnda].

¹¹ *Bânṛê*, *ṭhânṛê* (w) = *bânṛhân* (*bân* = clothes, cf. P. *bāwā*), fine clothes.

¹² *Ṭhânde*, pres. part., masc. plur. of *ṭhândâ*, to fix (in the mind), to set one's heart on. Here probably used in a neuter sense and = *ṭhândâ*, to please, to have one's heart set on. [G. A. G.]

¹³ *Bêwar*, P., lit. a woman's bodice. Probably only a rhyming repetition of *zêwar*, just as *ṭhân* is of *bân* in the preceding line. [G. A. G.]

¹⁴ *Khâwan ânde*, 'eat me up,' i. e., are uncomfortable. The idea that clothes and ornaments distress the separated beloved one is a commonplace of Indian poetry. [G. A. G.]

¹⁵ *Bhândâ*, fr. *bhâwan* (w), to please (pres. part., masc. pl.). 'Nothing pleases my life.' [G. A. G.]

¹⁶ *Tâng*: desire, expectation: Jukes, *Dictionary of Western Panjâbi*, p. 8. Also spelt *tângh*.

¹⁷ *Jâtâ*, perf., cf. *jâpṛay*, to think, conceive: Jukes, p. 117. (Thej is the hard *ḍj*.)

¹⁸ *Mâhî*, P., a herdsman of buffaloes: Jukes, p. 280, a friend, in Multân.

10 *Ṣad bār, hazār, ih khār dittū.*

Asân niñh lâyâ sukh pâwan kite :
Ayâ shiñh ul̥tâ sâde khâwan kite.
Bhuliâ hâr saṅgâr gal de pâwan kite :

Ghammañ jôr firâqân dâ hâr dittu.

15 *Thi shâhbâz, mâhî, kar shikâr gēñ.*

Karke jôr-o-jabar jânôn mâr-gēñ.
Karke nîm bismil rôk kaṭâr gēñ.

Abrû tēgh dî dhâr na wâr dittu.

Châ qatlâm kito, nâ sar-anjâm.

20 *Châ bad-nâm kito, na kalâm kito.*

Subah tâng tanghēndiân dî shâm kito.

Kên dî shâm wanjân? Na iqrâr kito.

'Ashiq yâr sâdâ, beqarâr sadâ.

Rahe khâr sadâ; intizâr sadâ.

25 *Bharke hamd, karēndî pukâr sadâ.*

Jindan sikdî rahî, na didâr dittu.

10 A hundred, nay a thousand times, hast
thou deceived me.

I made thee my friend to secure repose :
But instead a lion came to devour me.
I forgot to put on a garland and adorn-
ments :¹⁹

Thou did'st weave me a wreath of
separation.

15 Like a falcon, my friend, thou did'st hunt
me down.

By thy cruelty, thou did'st destroy my life.
After half-killing me thou did'st stay thy
dagger.

With thy eye-brow, like a sword's edge,
thou did'st inflict a blow.

Thou did'st all but massacre me, yet not
utterly.

20 Thou did'st give me a bad name, yet said
not a word.

From morn I waited until it became
evening.²⁰

To whom shall I go for shelter? ²¹ Thou
hast made me no promise.

My lover and beloved, thou wert ever
restless.

There remained²² always the thorn of
disappointment : always expectation of
thee.

25 Sighing,²³ I continued always, to sound
thy praises.

Jindan remained awaiting, yet thou did'st
not show thy face.²⁴

BACON'S ALLUSION TO THE OXYDRAKAI.

BY VINCENT A. SMITH, M.A., I.C.S. (RETD.).

The Oxydrakai of Arrian, mentioned by other authors, Greek and Latin, under variant names, clearly were the Kshudrakas of the Mahâbhârata. They are described by Strabo as 'a great nation,' and were the allies of the Malloi, whom Alexander harried with ruthless severity; but, by good luck, they themselves escaped the blows of the 'mailed fist' of the Macedonian. They dwelt, as I have shown, 'along the banks of the Hyphasis (Biâs), in the country now known as the Amritsar, Gurdâspur, Kângrâ, and Hoshiârpur districts.'—(*J. R. A. S.*, 1903, p. 700).

¹⁹ *Hâr saṅgâr* or *saṅgâr*, P., adornment, finery : *hâr*, lit., a wreath.

²⁰ *Takhēndiân*, v. l. : probably *tanghēndiân* is correct. *Takhēndiân* would be from *takhar*, to watch : Jukes, p. 88.

²¹ *Shâm* : refuge, generally found in *âm shâm*, protection : Jukes, p. 19.

²² *Khâr*, Pers., 'a thorn.'

²³ *Bharke*, better, 'repeating' (cf. *bharan*, to repeat the *Kalima* : Jukes, p. 38. A v. l. is *parhke*. In either case the translation would be :— 'Ever repeating thy praises I ever called upon thee.'

²⁴ *Didâr* : form, shape.

In his essay entitled 'Of Vicissitudes of Things,' Bacon has made a curious allusion to the *Oxydrakai*, which cannot be explained from the writings of the historians of Alexander, and is likely to puzzle most readers. Archbishop Whately makes no attempt to expound it in his verbose notes on the Essays. The passage runs as follows:— 'The changes and vicissitudes in wars are many, but chiefly in three things; in the seats or stages of the war, in the weapons and in the manner of the conduct As for the weapons, it hardly falleth under rule and observation; yet we see even they have returns and vicissitudes; for certain it is, that ordnance was known in the city of the *Oxydraces* in India, and was that which the Macedonians called thunder and lightning, and magic, and it is well known that the use of ordnance hath been in China above two thousand years.'

Bacon took the reference from the work by Philostratus, commonly cited as the 'Life of Apollonius of Tyana' (*τὰ ἐς τὸν Τυανέα Ἀπολλώνιον*), which is regarded by modern critics as a romance, but was treated as sober history by authors of Bacon's time. Apollonius lived in the reigns of Nero, Vespasian, and Domitian, and his biographer is believed to have been born about 182, and to have died about 250 A. D. Truly or falsely, Apollonius was credited with having travelled in India, where he beheld many marvels, and heard queer stories. Among other places, he was supposed to have visited Taxila, where he was hospitably entertained for three days. The reigning king, Phraotes, is represented as amusing his visitor with an account of the adventures of his youth, and relating that he was educated by his father in the Greek fashion till the age of twelve, when he was sent to the Bráhmans, and treated by them as a son.

"Apollonius then enquired whether the Sophoi of Alexander and these Brahmins were the same people. The king told him they were not; that Alexander's Sophoi were the *Oxydracae*, a free and warlike race, but rather dabblers in philosophy than philosophers; that the Brahmin country lay between the Hyphasis and the Ganges; and that Alexander never invaded it — not through fear, but dissuaded by the appearance of the sacrificial victims." "And though" said Phraotes, "it is true he might have crossed the Hyphasis and occupied the neighbouring lands, yet the stronghold of the Brahmins he never could have taken — no, not though every man in his army had been an Ajax or an Achilles. For these sacred and God-loving men would have driven him back — not with human weapons, but with thunders and lightnings, and tempests, as they had routed the Egyptian Hercules and Bacchus, who thought with united arms to have stormed their fort."'

It will be observed that Bacon's quotation is not quite accurate, having been made apparently from memory without verification; for the statement of Philostratus about the magic resources of the natives refers to the Bráhmans, and not to the *Oxydrakai*, who are merely stated to have been a free and warlike people, dabblers in philosophy, and described by the Greeks as Sophoi, or wise men. No historical value can be attached even to these statements.

Philostratus proceeds to narrate marvellous details of the supposed visit of his hero to the stronghold of the Sophoi, a hill which rose sheer up from the plain, and was about as high as the Acropolis of Athens, and so forth. The whole story obviously is fiction, and Mr. Priaulx seems to have been right in believing that Philostratus fabricated his pretended journal 'from books written upon India, and tales current about India, which he easily collected at that great mart for Indian commodities, and resort for Indian merchants — Alexandria.'

My quotations are taken from the reprint of the article by Mr. Osmond de Beauvoir Priaulx entitled 'The Indian Travels of Apollonius of Tyana,' which was read before the Royal Asiatic Society on the 19th February, 1859. It was subsequently issued with, I think, some additions, in a scarce separate volume, published by Quaritch, which I have not at hand at present,

THE CHUHRAS.

BY THE REV. J. W. YOUNGSON, D.D., CHURCH OF SCOTLAND MISSION; SIALKOT.

(Continued from p. 310.)

Burial Song.

*Maut puchhēndī ā, haif jawānī dā,
 Baiṭhī pāvā mal.
 Lain na dendī sāh.
 Karn na dindī gal.
 Kī hōyā, kī hōyā, haif jawānī dā.
 Kī hōyā hairān, kīkūn akhlān ḡuliyān?
 Kīkar dittā jī?
 Apē akhlān ḡuliyān, dādhe lēyā jī.
 Moh siyāla āyā.
 Tē chhējān pakhariān.
 Hōrnān chhējān chānān.
 Tērī chhēj hanēr.
 Khā mar, hanḡā mar.
 Mān marān chhēj.
 Pānt garm karānjēś,
 Shirtān nāl nuhāṭyō.
 Khapphan mangwādē jarīdā.
 Lūrē nū pakhnālō.
 Chāṭān janēān ral chukkō,
 Tē manjālō manjal chālō.
 Jangal ā rāt.
 Ōs hanḡērī na jāijēś.
 Phir nahīn ānā hōg.*

Death comes seeking, alas, for youth.
 Seated he grasps the foot of the bed.
 He does not let you breathe.
 He does not let you speak.
 Alas, alas, for youth.
 Alas, why are the eyes upturned?
 How did he die?
 (God) upturned the eyes, He took the life.
 The cold season has come.
 Beds are spread.
 Other beds are light.
 Your bed is dark.
 Eating and clothed, you should have died.
 You should have enjoyed pleasure (first).
 Preparing warm water,
 Wash according to rule.
 Get a shroud of fine cloth.
 Clothe the fine young man.
 Four men lift him,
 And carry him by stages.
 Night has fallen in the forest.
 Go not into that darkness.
 There will be no returning.

Variant of the song.

*Maut puchhēndī āi vē, sardār sāēn lāpēā.
 Baiṭhī pāvā mal vē, sardār sāēn lāpēā.
 Lain na dendī sāh vē, sardār sāēn lārēā.
 Karn na dendī gal vē, sardār sāēn lāpēā.*

Death come seeking thee, O chief and bridegroom.
 He sat holding the foot of the bed, O chief and bridegroom.
 He would not let thee breathe, O chief and bridegroom.
 He would not let thee talk with us, O chief and bridegroom.

Siāpā or Dirge.

For a man.

*Jē marnā tō sach hai, Mirza māriyā.
 Sēvar tīb karē vē, Mirza māriyā.
 Nān ē ānā nān ē jāunō, Mirza Māriyā.
 Ikḡō angan maut dā, Mirza māriyā.
 Tainnū gayān, na awān hōwē, Mirza māriyā.
 Ōṭlōn kōl nahīn aundā, Mirza māriyā.
 Itḡhōn lakh karōṛ, Mirza māriyā.
 Tainnū tē phupphē rōndē pē, Mirza māriyā.
 Tainnū bēṛē vich malāh, Mirza māriyā.
 Bhōt vē, suñ ḡhōliyā, Mirza māriyā.*

Death is certain, even Mirza died.
 It cannot be avoided by penance, even Mirza died.
 There is no more coming and going, even Mirza died.
 Death comes but once, even Mirza died.
 Now thou art gone, thou canst not return, even Mirza died.
 No one comes from thence, even Mirza died.
 From hence millions go, even Mirza died.
 Thine aunt weeps for thee, even Mirza died.
 The boatmen weep for thee, even Mirza died.
 They say, 'Friend drummer, listen, even Mirza died.

Tūn ghar ā, dhōl vajā vē, Mirza māriyā.

Ōhā dhur Dargāh vē, Mirza māriyā.

Tūn pai gayēōn lamrē rāh, Mirza māriyā.
Tērē sirōn madāsa jhāriyā, Mirza māriyā.

Tērī nangī hō gayē jhand, Mirza māriyā.
Lārē dē viāh dē mainhdi dast rāhī, Mirza māriyā.

Lāī masōn chāh, Mirza māriyā.
Mērī rōndēōn rañ gayē, Mirza māriyā.
Sālū bahchhān jōrkē gaī, Mirza māriyā.
Palang dē pās, Mirza māriyā.
Sutrā rēhōn, na jāgēōn, Mirza māriyā.

Main pēī dandan dē bhār, Mirza māriyā.
Chāpā bhan palang dē chāh val, Mirza māriyā.
Lāh sirōn jē shauhar na hōwē, Mirza māriyā.

Tūn bachchē rōndē chhāḍ gayā, Mirza māriyā.
Tērē kīkar vigrē pair ? Mirza māriyā.
Ōthē dēn ulāmmē tērē Mirza māriyā.

Kīkar vigrē pair, Mirza māriyā.
Anmān rōndī chhāḍ gēōn, Mirza māriyā.

Tērē bachchēōn dā kī hāl ? Mirza māriyā.
Hath gāuā, sir sēhrā, Mirza māriyā.

Tērē khalī udākē māt, Mirza māriyā.
Tērī dāphī kallān chhāḍiyan, Mirza māriyā.
Fērīān muchān āyā nūr, Mirza māriyā.
Tērē sirōn madāsa jhāriyā, Mirza māriyā.

Tērī hō gayē nangī jhand, Mirza māriyā.
Uttē tērē paō lohī, Mirza māriyā.
Mōtī sūhē kētī vē, Mirza māriyā.
Jis dīphtion salāhēōn, Mirza māriyā.
Hāē, hāē, kardān āyān, Mirza māriyā.

Tērīdhan jīnēndī māt vē, Mirza māriyā.
Palangān kēth surāhiān, Mirza māriyā.

Makhmal vēhrēōn māt vē, Mirza māriyā.
Ōthē dardā kōt na chārhē, Mirza māriyā.
Bhan gayā janjāl, Mirza māriyā.
Uth khalō phir mat khwā hō jā, Mirza māriyā.

Na kahō vōhī māt, Mirza māriyā.
Aggē mūlē hath na pā, Mirza māriyā.

Come to the house and beat the drum,' even
 Mirza died.

He has gone far into the Presence, even Mirza
 died.

Thou hast gone a long journey, even Mirza died.
 The turban has fallen from thy head, even Mirza
 died.

Thou art bare-headed, even Mirza died.

The marriage dye was ready in my hand, even
 Mirza died.

I prepared it with desire, even Mirza died.

I passed the night in weeping, even Mirza died.

I sat with scanty clothing, even Mirza died.

Near thy bed, even Mirza died.

Thou remainest asleep, thou didest not wake,
 even Mirza died.

I swooned to the floor, even Mirza died.

Break the marriage bracelet now, even Mirza died.

Take off the head-ornament, there is no husband
 now, even Mirza died.

Thou hast left thy weeping babes, even Mirza died.

How hast thou gone astray ? even Mirza died.

They will abuse thee yonder and say, even Mirza
 died.

Why didst thou stray ? even Mirza died.

Thou hast left thy weeping mother, even Mirza
 died.

What will become of thy children ? even Mirza died.

With marriage band on thine arm, and garland
 on thy brow ? even Mirza died.

Thy mother waited for thee, even Mirza died.

Thy beard has grown, even Mirza died.

Thy mustaches are glorious, even Mirza died.

Thy turban is fallen from thy head, even Mirza
 died.

Thy forehead is bare, even Mirza died.

Let me put a sheet over thee, even Mirza died.

With pearls and rubies decked, even Mirza died.

Who saw thee praised thee, even Mirza died.

Alas ! alas ! they say weeping, even Mirza
 died.

Thy mother is strong, even Mirza died.

By thy bed are the drinking water jars, even
 Mirza died.

Velvet is spread in the court, even Mirza died.

No one approaches for fear, even Mirza died.

It is all over now with the world, even Mirza died.

Rise, (said to the widow) lest you go mad with
 grief, even Mirza died.

Talk no more of wife or husband, even Mirza died.

Let us mourn no more, even Mirza died.

Another Dirge.

For a man.

Chorus.

Nām mērē Allāh dā lēiyē
Allāh har har thān kahāidā.

Let us take the name of God.
 God's name is worshipped everywhere.

*Bullé dé nālōn chullah jé changérá,
 Jéhdé utté ta'm pakáidá.
 Bandé nālōn gadhá changérá,
 Sádhe tin man bhār ujháidá.
 Véhi dé né dáhdé Rabb dé,
 Banda duniyá tōn pakar mangáidá.
 Pāni lédviyó thaná vanidá,
 Banda gāfil jhól nahwáidá.
 Khayphañ lédviyó qimati,
 Randé dé ang lagáidá.
 Chāun jānēdn tainūn chukiya, yará.
 Majilo majil pahucháidá.
 Pahlī majil adhkaré adhváté.
 Dujjī sāmī pás takáidá.
 Sir dá band khóló bandé dá.
 Unnūn apūd ghar vikháidá.
 Ōh ghar tērd jhūth dá, bandé :
 Ih saché ghar bihāidá.
 Nikkīdn nikkīdn dhimān chūnké,
 Unnūn parde hēth karáidá.
 Upar téré hal vagangé.
 Té gāwān ghā charáidá.*

The hearth is better than Bulla,
 For food is cooked on it.
 An ass is better than a man,
 It carries a load of 3½ maunds.
 God's angel of death comes,
 And man is called away from the world.
 Bring cold water,
 The sleeping man must be washed clean.
 Bring a rich shroud,
 His body is wrapped in it.
 Four youths have lifted you, friend.
 You are being carried to the grave stage by stage.
 The first stage is half-way.
 In the second you are placed by the grave.
 Loose his head-band.
 He is shown his own house.
 That house was not your real one, my friend :
 This is your real one where you are now put.
 Choosing small clods of earth,
 We cover him with covering.
 The plough will pass over you.
 And the cows will graze above you.

A Dirge.

For a woman.

*Jō marná tō sach hai, vōhī chūrēwālī.
 Sēwar táp karé khair, vōhī chūrēwālī.
 Hath katōrá dāhān dá, vōhī chūrēwālī.
 Nahann gayē talá, vōhī chūrēwālī.
 Tān pahlé dōlé dīthion, vōhī chūrēwālī.
 Tur ghar, á val, vōhī chūrēwālī.
 Vāl sanjhātē tainān (tain na), vōhī chūrēwālī.
 Tēri bānhūn chūrā lāl, vōhī chūrēwālī.
 Nahá dhó ghar á, vōhī chūrēwālī.
 Sattān sahēhān nāl, vōhī chūrēwālī.
 Dīh pīhra bahó sāmī, vōhī chūrēwālī.
 Vēhré dá singār sēpān, vōhī chūrēwālī.
 Pīr vich rahān pūnān, vōhī chūrēwālī.
 Tēri tand charkhre nāl, vōhī chūrēwālī.*

Death is certain, wife of the marriage bracelet.
 Death is inevitable, wife of the marriage bracelet.
 With a dish of whey in her hand, wife of the marriage bracelet.
 She has gone to wash her hair in the tank, wife of the marriage bracelet.
 I saw thee first in the marriage palanquin, wife of the marriage bracelet.
 Go home now, thy time has come, wife of the marriage bracelet.
 Thou knowest (thou didst not know) thy time, wife of the marriage bracelet.
 Thou hast the red bracelet on thine arm, wife of the marriage bracelet.
 Washing thou hast returned home, wife of the marriage bracelet.
 With seven bride's-maids, wife of the marriage bracelet.
 Set chairs, sit down, wife of the marriage bracelet.
 The glory of the courtyard is the lady, wife of the marriage bracelet.
 The cotton skeins are left in thy basket, wife of the marriage bracelet.
 Thy cotton is forsaken beside the spinning wheel, wife of the marriage bracelet.

Killī killī dōḡnē, vōhī chārēwālī.

Thy clothes are hung on the peg, wife of the marriage bracelet.

Pīhī pīhī singār, vōhī chārēwālī.

Thy jewels are placed on the stool, wife of the marriage bracelet.

Sālū bhōchhan jōrkē, vōhī chārēwālī.

In scanty dress, wife of the marriage bracelet.

Tūn gōiyōn nikāl bāhar, vōhī chārēwālī.

Thou hast gone outside, wife of the marriage bracelet.

Purification Rites.

After child-birth a woman is unclean for 21 days. In the period of menstruation she does not go to a well, and after it she washes her clothes and bathes.

After a funeral all bathe who may have touched the dead body or the grave.

Many Chuhras reverence *sanghar*,¹³ in order that *sanghat* or trouble may be averted.

Sanghar kā vart. — They have a special favour for Vaishnu Dēvi. They put *mehndī* on girls' hands, and tie a *maulī*, or cotton bracelet, round their wrists, feeding the girls also in the *dēvī's* name, that the children may be preserved.

Dēvī dā vart. — On Thursday night they have *darūd*,¹⁴ praying for the dead. They pour water into a cup, and take bread in their hands. They eat a little, drink a little, and give the remainder to a child. They have no special days.

III. — RELIGION.

a. The Dedication of a Temple to Bālā Shāh.

I understand that the principal dēvis of the Hindus, *e. g.*, Kālī Dēvi, are low caste. This is especially noteworthy.

When a shrine is made to Bālā, the Chuhras make a mound of earth in which they bury a gold knife, a silver knife, a copper knife, the head of a goat, and a cocoanut, all bound in $1\frac{1}{4}$ yards of red cloth. Having levelled the mound, or rather dressed it and made it neat and tidy, they raise on it a sort of altar of mud, in which they make three niches for lamps. Having put oil in the lamps and lighted them they place them in the niches. Goat's flesh is cooked, of which part is eaten and part distributed to the poor. A *chēla* performs the sacrifice, after which they all eat together.

The order of religious ceremony is as follows:—A basket (*changérā*) is placed near the mud altar, which resembles a raised grave more than anything else, and in the basket there is *chārmān*, made of flour, butter and sugar. In front of the altar the *chēla* burns *ghī* with spices, such as camphor. He sprinkles the assembled company with *lassī* (butter milk or rather whey) for cooling purposes. Five pice are put in the *ghī*, which become the *chēla's*, as a fee. Silver or gold is put in a cup of water and the water is sprinkled on the people. This is *chandā*.

The *chēla* stands before the altar, the people standing behind him. He recites¹⁵ : —

The Dedicatory Litany.

Bē Khudā, bē Khudā!

O God, O God!

Khudā kī bart̃ razā.

God's great will be done.

Hath kā diyā ḡalē baḡā.

May the gift of the hand avert evil.

Sab pē Khudā rahm razā.

May God have mercy on all.

Ik Nām sach paun dhanī :

There is one true Name :

Shāh mahān Bālā.

The great Shāh Bālā.

Tērē dar kōī nahīn kamī.

There is no want with thee.

Pahilē jug kī vartiyā!

What did they use in the first age?

Sōnē kā alān,

Standards of gold,

Sōnē kā pilān,

Cushions of gold,

¹³ *Sanghar* is the pod of the *jamū* tree, which is used as a vegetable by the poorer classes, especially in times of scarcity.

¹⁴ *Darūd jātiā* = obsequies.

¹⁵ With the passage which follows may be compared the variant in *The Legends of the Panjab*, III. pp. 536, 540.

Sônē kâ ghôṛā,
 Sônē kâ jôṛā,
 Sônē kâ haṭṭ,
 Sônē kâ maṭṭ.
 Jēh chapṭhē āvē
 Sachā Swāmī Mīhrbān.
 Anō kunjān khōlō darbār.
 Vēkhō sachē Swāmī dā mukh didār.
 Jāb lag sīrkār gat mēn nā āvē,
 Tāḡ gat suchchē nahēn hundi, mōminō.
 Bōlō, mōminō, sarb gatī.

Horses of gold,
 Clothes of gold,
 Shops of gold,
 Vessels of gold.
 When there came mounted
 The true Lord Bountiful.
 Bring the keys and open the door of the temple,
 See the face of the true Master.
 Until God has come in the offering,
 The sacrifice is not consecrated, O believers.
 Say, believers, all are saved.

The congregation say, *Amin*.

Dujjē jug kī vartyā ?
 Chāndī kâ alān,
 Chāndī kâ pilān,
 Chāndī kâ ghōṛā,
 Chāndī kâ jôṛā,
 Chāndī kâ haṭṭ,
 Chāndī kâ maṭṭ,
 Jēh chapṭhē āvē
 Sachā swāmī mīhrbān.
 Anō kunjān khōlō darbār.

What did they use in the second age ?
 Standards of silver,
 Cushions of silver,
 Horses of silver,
 Clothes of silver,
 Shops of silver,
 Vessels of silver.
 When there came mounted
 The true Lord Bountiful.
 Bring the keys and open the door of the temple.

Trījē jug kyā vartyā ?
 Trāmē kâ alān,
 Trāmē kâ pilān,
 Trāmē kâ ghōṛā,
 Trāmē kâ jôṛā,
 Trāmē kâ haṭṭ,
 Trāmē kâ maṭṭ.
 Jēh chapṭhē āvē
 Sachā swāmī mīhrbān.
 Anō kunjān khōlō darbār.

What did they use in the third age ?
 Standards of copper,
 Cushions of copper,
 Horses of copper,
 Clothes of copper,
 Shops of copper,
 Vessels of copper.
 When there came mounted
 The true Lord Bountiful.
 Bring the keys and open the door of the temple.

Chauthē jug kyā vartyā ?
 Mittī kâ alān,
 Mittī kâ pilān,
 Mittī kâ ghōṛā,
 Mittī kâ jôṛā,
 Mittī kâ haṭṭ,
 Mittī kâ maṭṭ,
 Jēh chapṭhē āvē
 Sachā swāmī mīhrbān.
 Anō kunjān khōlō darbār.

What did they use in the fourth age ?
 Standards of earth,
 Cushions of earth,
 Horses of earth,
 Clothes of earth,
 Shops of earth,
 Vessels of earth.
 When there came mounted
 The true Lord Bountiful.
 Bring the keys and open the door of the temple.

The congregation say, *Amin*.

The Litany of Bālā Shāh.¹⁶

Awal sifāt suvā Khudā dē
 Jin hai ālam kītā.
 Sabnān rūhān nāl hukm dē,
 Nūr piyālō pītā.
 Dujjē sifāt Shāh Bālā dē,
 Paṛhnā augan hārā,
 Jugān chaurā vich rōshan hōyā,
 Tērā vajjiā dēn nigārā.
 Allāh pāk hajārōn kītā

Sing first the praise of God who made the world.
 At whose command the cup of light was held
 To lips of men : then sing, O sinful one,
 The praise of Bala Shah with roll of drum.
 They worshipped thee throughout the ages four
 The holy God Himself created thee.

¹⁶ The translation here is metrical, giving the general sense and spirit of the original. It is not literal.

Pār nūrē Shāh Bālā,
Tainū jubbā shān mubāarak milīyā
Tāj buland dōshdā,
Shāh Bālā pār hamaisē dhēvādā.
Har dam payhān jabānā.
Awwal ākhīr jāhīr bātīn
Tērā nahīn kōī sādā.
Nūnī nām hajūrōn tērā,
Baṛā murātib ālī
Sōhā shān bahāyā tērā.
Pāk sachē Rabb uālī.
Na asmān na ālam āhā,
Tad hai sī ḡal pānī
Vich jal bimb hai sī ēk baiza
Ōh dī qudrat khēl rubbānā
Us baizē vich nūr Bālē dā.
Yār Rabb mālik pōyā
Ōh dī sippā vāngā shakl banī
Pānī vich tarāyā.
Andh gubār hai sī ut vēlē,
Boizē thīn chamkārā.
Na asmān zamīn na sūraj
Chand na hargiz tārā.
Na tad hūr firishtē paidā
Na Ādam ākā kōī.
Bālā Shāh hōyā ut vēlē.
Samajh sahīh kar hōī.
Shāh Bālā hai pār shāhēdān dā
Kull khilqat dē aggē,
Jō kōī nāl sidag dē mannē,
Har shākhē phal laggē,
Vich jal bimb sī sail karēndā,
Nūr Ilāhī sōhīā,
Us rūshan nūr jāhīrān ūttē,
Nāl fazi dē hōnā,
Chhattī jug rahō vich tardē
Khabar Ilāhī lēī
Tē tad nūr nūr Bālē dā rūshan,
Bandagī dē vich hai sī
Ōh ēk kludā dā nīkr hamēsha,
Us baizē thīn āvē,
Qudrat nāl āwāzā hōyā
Allah yih farmāwē.
Baizā pak hōyā rang sōhīā,
Kītā Bē-parwāhā
Shāh Hazrat Bālē pār nūrī dā,
Ōs baizē vich rūh āhā.
Tē tad nūr nūr Bālē dā rūshan.
Bandagī dē vich āhā.
Qudrat nāl āwāzā hōyā,
Chīr hōyā bhajj khannē.
Tad nūr nūr Bālē dā rūshan
Āyī sī phir bannā.
Havēr gubār hōī rūshnā
Samajh sahīh kar nūrōn
Bālā Shāh hōyā us vēlē,

A priest from heaven, to thee, O Bālā Shāh,
 A vesture woven of glory, blessed of God,
 A lofty crown and royal robes were given.
 Let me remember, Bālā Shāh — repeat
 This name aloud by day, by night; for thou
 Art first and last, unseen and seen. Thou hast
 No peer. He made thy name of heaven's light
 And power; thy rank exalted; gifted thee
 With glory beautiful—the holiness
 Of God. There was no heaven, nor earth—a waste
 Of waters stretched in space unbounded, deep,
 When, floating lightly like a shell, an egg,
 A wonder of Almighty power, appeared.
 God placed the light of Bala in the egg,
 Which, shell-like, floated on the deep. Around,

Thick darkness brooded over all, when light
 Shone out in sudden splendour from the egg.
 No heaven was then, nor earth, nor sun, nor star,
 There were no sprites, nor angels then, nor men.—
 There were not yet created; understand
 Great Bālā's glory only was revealed.

Shāh Bālā is the teacher of the Shāhs,
 Before creation born. Who this believes
 With motive right, shall find his branches all
 Droop richly laden with most precious fruit.
 This light divine, most beautiful, began
 To move upon the deep, It gave the world
 Celestial grace. It floated for the space
 Of six and thirty ages, kept of God,
 For He it was who watched it, while the light
 Of Bālā burned, and glowed, and worshipped Him.
 Within adoring mention of the Name
 Of God was heard, when lo! at His command
 The egg in radiant hues burst into four,
 And Bālā, glorious teacher of mankind,
 Whose soul had been within, emerged to stand

Quadrat nāl hajārōñ
 Aīd akhārē Bālē kīlē
 Suniya juml jāhānōñ
 Angonhārā sifātān payhnā
 Khair Janābōñ pānā.
 Ājij bandagī karīlā tērī,
 Khair Janābōñ pānā.

Upon the verge. Such wonders Bālā did!
 His fame resounded over all the world.
 Unworthy I repeat his attributes;
 May God be gracious — hear me when I call
 And bountifully give the poor an alms.
 Hear Bālā's history with faith; reverse,
 And worship Him, for he alone is true.

b. Shāh Bālē dā Kursināma.

The Genealogy of Shāh Bālā.

Suniyō nāl imāna,
 Sundōñ gāondōñ dē gat,
 Bālā Shāh Nūrī,
 Achantpūrī tērā vāsō,
 Manj Gobindrā tērā bīp hai.
 Māl Trigisti dā tū pūt hai.
 Māl Kundalāñ tērī aurat hai
 Bāl Bambrīk dā tū bāp hai.
 Jāt dā Swarn hai,
 Sakkā Bāl Bambrīk dā
 Kālī samiyā tē mihr karīñ. Āmīn.
 Jōñ Hindū Gangā nū parsan.
 Jōñ Makka Mussalmānōñ.
 Shāhī nām tērē nū nūñ mannañ,
 Pinḍ pinḍ thāñ bañāwāñ.
 Battī tēl chitrāgī pāwan.
 Tērī jōt jagāwan.
 Nikkē vadḍē hōñ jamātīñ
 Aū sās nuḍwāñ.
 Jēhyē nām tērē nū maināñ.
 Hargiz khauḥ na khāwan
 Dāhḍē nām tērē nūñ mannañ.
 Chuñ chuñ sōhlē gāwan
 Vajjāñ tērē tabal shahānē.
 Khāsh angīthī lāwan.
 Aggē tērē Bhairō chapḥiyā
 Bhairō nām sadāwē
 Jit wal hukm karō tussī us nū,
 Hargiz dēr na lāwē
 Khātāñ chauñ dē khabar tēāwē,
 Vāo tēj suāyā.
 Chauñ kūtāñ dā daurā karkē,
 Pāl vich hājir āyā.
 Lālā tājī tainā milē hajārōñ
 Upar jīn pilānā
 Arshōñ tainā mōjē mil gae,
 Sītē sugr sujānā.
 Arshōñ tamak milia tainā
 Chille chapḥi kamānā
 Arshōñ tamak miḥa tainā
 Jap yih nām shahāna,
 Arshōñ langrī mil gae tainā
 Vich bihishṭī khānā.
 Lālē tazē dē aswārā
 Kar shahāñ tē phērā

Hear with faith.
 Salvation to those that hear and obey.
 O Bālā Shāh Nūrī,
 Thy home was Achantpuri,
 Thy father Manj Gobindra,
 Thy mother Māl Trigistī,
 Thy wife Māl Kundalāñ,
 Thy son Bāl Bambrīk.
 By caste thou art Swarn.
 For the sake of thy son Bāl Bambrīk,
 Have pity on the black race. Amen.
 The Ganges Hindus fear, and Muslims make
 Their weary pilgrimage to Mecca far,
 But thee the Shāhīs love and build to thee
 Unnumbered shrines o'er all the crowded land.
 Thy lamps they light, while great and small bow
 down

In lowly reverence to worship thee
 They that believe in thy name need never fear.
 Let them that beat the sounding drum and sing
 Sweet songs, believe! To thee may drums resound,

And hearths to heat the drum unending burn.
 Before thee Bhairō goes, and at thy word.
 Brings swifter than the swiftest wind that blows
 From earth's four corners news of joy. See, round
 The world in the twinkling of an eye he goes!
 Thy horse is grey, from heaven, and on his back
 Resplendent rests a saddle. Shoes all sewed
 By heavenly workmen come to earth for thee.
 For thee, besides, a quiver and a bow
 Are ready drawn — a drum and dish of food
 Celestial. Rider of the horse of grey,
 Be pleased to visit us, the Shāhīs. Be here,

Ethé óthé dūm jahānān
Baur Báléyá shérā
Mérā kar kasmānā
Vich bikhishī jhandā tērā,
Jhuldā lāl nishāna
Ethé óthé dōēn jahānān
Rakhīn nāl imānā.

O Bálá brave, and there, in both the worlds
 For us. Thy flag flies high in heaven. 'Tis red!
 Behold! It waves triumphantly on high
 Mid both the worlds. Let us keep this with Faith.

The congregation then say, *Āmīn*.

Another genealogy.

Bálá Sháh Santókh Rikh dá,
Santókh Rikh Sharap Dít Rikh dá,
Sharap Dít Rikh Ainak dá,
Ainak Rikhí dá,
Rikhí Bikhí dá,
Bikhí Mahadév dá,
Mahadév Bhagwān Aut Khandé dá,
Aut Khandā Alakh Purkh dá,
Alakh Purkh Sakt dá,

Sakat Agam dá.

BÁLÁ Shah is the son of Santókh Rikh,
 Santókh Rikh is the son of Sharap Dít Rikh,
 Sharap Dít Rikh is the son of Ainak,
 Ainak is the son of Rikhí,
 Rikhí is the son of Bikhí,
 Bikhí is the son of Mahadév,
 Mahadév or Shiv is the son of Aut Khandā,
 Aut Khandā is the son of the Holy Person,
 The Holy Person is the son of the Almighty
 Power,
 The Almighty Power is the son of the
 Unknowable.¹⁷

All now seat themselves, and then the *ghí* having been burnt and *hom* thus offered, the *chārmān*, made of flour, sugar and *ghí*, is distributed to the worshippers. The *changera*, or basket, is carried round. Some of the *chārmās* is given to the dogs, some to the crows, some to the cows, some to the old women, and then the people eat, beginning with the most wealthy and respectable. The wrestler for Sháh Eli gets a share. The remainder is given to friends in the neighbourhood who are absent. A collection of money is also taken.

While they are seated, two stools are placed by the altar, and near them four cakes of dried cowdung are lighted, so that the drummer may dry his *rabbāna* (tambourine) when it becomes limp. It being evening the two *chelas* sing to the *rabbāna* (tambourine) and the *dotāra* (fiddle). The drum is heated until it gives a ringing sound when beaten, the *dotāra* goes (as one of the men expressed it) *bin, bin, bin, bin*, the *rabbāna*, *gham, gham, gham, gham*, and all are ready. Bulanda comes and says, "Pir Bashk is here and so is Nānak, but where is the lame man? He is lying in the house, is he? What will he be able to tell to-morrow morning?" The farmers gather round and ask them what they are singing. They answer: "Let us sing the five attributes of God, and then we shall have leisure to speak to you."

c. The Attributes of God.

Alif Allah nūh yād kar,
Dhan surjaishārā,
Tē baithōn tūpī lākē,
Jal dhundhē kirā
But Ādam dā sājjā
Khāk mūffī gārā
Tē rāk dhōyā vich but dé,
Vay andar vāyī.
Ḍarā ruh andhēr thī
Kau karē guzārā.
Tainū ithōn kadhśān
Nāl gaul qarārā
Nichh ā jād but nān,
Kull rachiyā sārā.
Utthōn vadhiyā prithwī
Kull ālam sārā.

Praise God the Original, who sat
 On waters dark, contemplative. He first
 Of yielding clay, with care and wondrous art
 As sculptor wise began to mould the face
 And features, form and limbs of Adam. There
 The image lay all lifeless still, without
 Or sense or motion, when to the entrance door
 Of this new mansion God led up the soul.
 The voice of God said, "Enter." "Nay, I will
 Not enter there," the soul cried fearfully,
 "In house so dark I will not, cannot live."
 He said, "a promise I do make — a day
 Will come when I will set thee free, and take
 Thee to myself again." Thus urged the soul
 Obedient entered: Adam sneezed and woke.
 Pervading soul now quickened every part,

¹⁷ Cf. the genealogy given in *Legends of the Panjab*, Vol. III. p. 530.

*Hindū Mussalmān dā,
Kāṭ rāh nigārā.
Hindū paṭhāḍ pōthā ih
Mussalmān Kurāmī
Tē Hindū maṭhān sārāḍ
Mussalmān gōr jaraṇḍā*

*Chugdī chagdī gokharī
Hō pē murāḥrā.
Thū kauri chuk sē
Kam mushkil bhārā.
Sīdḍē vichōṇ kauri hai,
Rakhīswar bhārī.
Tē bhārī hai Gurū Jhaṇṇpārā.
Rakhīswar bhārī,
Uhn sabbhūn saddiyā,
Sīmā dē dīlīrā.
Tē gau ā kḥān sūṭkē,
Man kehā hamārā.
Chāṇh gōs'hē gau sūṭiyā
Jā pē pachkḥārā.
Tē sūṭkē āpā gōkharī
Hō bḥā nīrā.
Chauthē jug rilāḥsān,
Ih gau hamārā.
Bābī mērā nindā
Kah karō bichārā
Gāō grās na kītā
Kī hōyā bigārā?
Oh dē pāsē rahāṅgā.
Jā karān guzārā.
Tuhāṭhōn vaḍlā ih haṭ,
Bābā hamārā.
Sab dā gurū sadāḥṇḍā
Rakhīswar bhārā.*

*Tē anrīt Kālāk Das dē,
Pā dē kḥārā.
Shādī kītī assān sē,
Kītī duniyā chārā.
Kīdhar jākē bahāṅgī,
Kīhṛā ihān hamārā?
Mērō dīrō tūn rah,
Man kēnā hamārā
Tē bhachhīar is gāō dā,
Jitnā piujē sārā.
Tē qam hōi ih wakhrā,
Hōyā nistārā.*

And Adam stood the father designate
Of all the race. Hindus and Muslims say
He made man diverse, but they err because
They read the Shāstars or Qu'ān, nor does
In this alone their doctrine vary, but
The dead Hindus are burned on funeral piles.
While Muslims, no less certainly, corrupt
In graves. But whence did caste proceed? 'Twas
hence:—

While grazing in the field one summer's day
A cow fell dead. The cry arose, "Alas!
A cow lies dead; who of us has the strength
To carry her away? A task indeed!
Say is there any saint among us? None
But Gurū Jhomprā. He is strong Oh save
Us, Gurū Jhomprā: manifest thyself
To us, and bear away the cow!" He came:
With wondrous strength he lifted high the cow
Upon his shoulders—Gurū Jhomprā threw
Her far above the house, and far beyond
The scattered huts. Then him unclean, defiled
By contact with the dead, they made to sit
Apart. "Four ages long must pass," they said,
"Before you sit with us." He sat despised.
Then out spoke Kālāk Dās. "Consider well,
And reason good give me that Jhomprā Gur
My father, thus ye scorn. He did not eat
The cow. What has he done? No wrong—
allow.

With him I go, with him I lodge, with him
I live and die. Our father is the best
And greatest of you all, a leader bold,
Named mighty man of God."

"Woe worth the day!"
The wife of Kālāk Dās in sorrow cried,
"Why did you marry me? Deserted now
I have no home, no dwelling place." "Nay,
wife,"
Cried Kālāk Dās, "obedience due concede,
And eat the cow: so shall you live with me."
And thus a nation separate arose,

*Nám lāyē Khudā dā,
Subh dē nā! savēlē,
Kin harhaṭ ghariyā,
Kauñ sinjē tēriāñ vēlīñ.*

*Kartē harhaṭ ghariyā,
Kartā sinjē tēriāñ vēlīñ.
Bāy bahūyā Khulā dā.
Tēhkē phul ravēlē,
Bāy kaṭiāñ laṭiāñ
Maln garb gahēlē.*

*Bāl dīvā dhariyā
Chānāñ hōyā shāh dē havēlē.
Bhanr khēlan dā
Jēuñ gurū aggē chēlē.*

*Bhanr khēlē chaliyā,
Suniyāñ rahī havēlē.
Sāhib lēkhā maniyā
Jyūñ tīlāñ thīñ tēlē.*

*Kōī sāh nahīñ jāndā
Par jāndī hai jāñ akēlē,
Phir rōz-i-qiyyamat
But ruhāñ nā! mēlē.*

*Itihāñ rukhsat hōvī
Pahīnkē ṭōṭ tē sēlē.*

*Phir ant milāvā hai,
Rabb sabhāñ dā bēlē.*

O worship Him at day dawn¹⁸
Who made the herbs and flowers,
Who waters field and greenwood
With soft refreshing showers.

His garden blooms with roses,
The gardener's wife is glad;
Around her burst the new buds,
The bowers with leaves are clad.

Within this pleasant garden
A royal mansion stands,
The lamp that lights its hall was
Not placed by human hands:

A soul within appearing
Begins to sport and play,
As any happy child would
On summer holiday.

But, see, the house is darkened,
The soul has taken flight
To God, who takes account of
The deeds of sense and sight;

Alone, a homeless wanderer,
She now is doomed to roam,
But at the resurrection
The Lord will bring her home.

The body clad but sparsely
In garment poor and thin,
Goes forth alike unfriended
To wait the tomb within:

But that day fast approaches
When God will souls recall,
There will be glad reunion,
And He will keep them all.

2. Songs of Bala Shah.

1.

*Nām tērd chār jug layégā,
Mérēd sachēd parwardigār!
Shāh kēhyē dēsāñ vaddamiyā?
Kēhyē dēs lōyā utārā?
Arsh muqarrarāñ vaddamiyā;
Purab dēs lōyā utārā,
Phay jhōsēd Mihr Muqaddam nī,
'Lēd dastūr, mard, hamārā.'
Kī manyn'ēñ, lālēd Lāl Khāñ?
Kī dastūr hai, mardā, tumhārā?
'Aṭh man chūrmāñ tē nau man chhatirā:*

Thy name will be known in all ages,¹⁹
O, my true Lord!
From what country did the Shāh come?
Into what country did he descend?
He took his rise in the resplendent heaven;
He descended in the east country.
He shook Mihr Muqaddam,
(Saying) 'Man, bring us our dues.'
What want you, Bālū Lāl Khān?
What is due to you, O man?
'Eight maunds of cake and nine maunds of
mutton:

¹⁸ The translation is now in rhymed verse.

¹⁹ From this point the translation is literal.

*Ik rang shih kâ kâlî.
 Assî dhaqlhîn shhînjdîn mangnédîn.
 Tambôrak mangiyâ Shâh kâ kâlî.
 Sab kugh wâfir hâyâ né.
 Jo dasûr niyârd.
 Maq tharîngê chulê dharîngê.
 Gat vich phirîlâ shohj niyârd.
 Phir khî khâ nômin jândê né.
 Sâlih sahlnân dâ rukhwâlâ.
 Dhîdîl vajji tô pûrân ntrîân.
 Layd, mardâ, mall akhârâ.
 Phir dhaql rahi, phir chhînîj pai.
 Layd asî ân-i-akhârâ.
 Marîlân mard vangârangê.
 Shâmîn mērdâ xîr dâ satrânâ.
 Ga! sêli sir, fôpî sohîndî né :*

*Sôhîndî sêli ndî phumman kâlî.
 Tharhar tharhar karê dumdârâ.
 Lak masrâ dî kainch sîn dî né.
 Shâh mērdâ layâ karnê akhârâ.
 Mâr kainch jîr vich varyîdâ né.
 Sab mulk bî vêkhañhârâ.
 Phar jîksêd Mihr Muqaddam nu.
 Pharkê bardî dâr niyârdâ.
 Phir jumbish karkê pharkê né.
 Wuh tarîl karê tumhârâ.
 Têrâ sînî nahîn kôî, Lâl Khân
 Tûn ust id hai mard hamârâ.
 Jô jô matlah lênd hîrî,
 Sab likhkê karê niyârdâ.
 Ôthê ghôrâ jôrâ milîd né,
 Dêrdâ vîliyâ hâyâ tumhârâ.*

*Arshân tîhî lathâ Bâlâ
 Dîn dē châh.
 Har har jagah ikatîhê hôkê,
 Karn salâmân jâ.
 Narme dî fôpê Shîh dî,
 Phullân dî hawâ.
 Hêh Shâh dē lîlâ tâzê,
 Ponn dî hawâ.
 Chapkê Shâh Bâlâ tâzî,
 Khewâgê siudâ jâ.
 Ik lakh chamrâsî chhêrân
 Maqrân mîlân jâ.
 Rukhân Rôrdânwâlê pattan
 Lângâ pânâ jâ.
 Sukhâ Balôch lañgan nahîn denâ.
 Sukhê Balôch nân kôî sâhîrâ partû lî.*

The mutton should be of black sheep only.
 We want driving and wrestling grounds,
 He asked a bell as tribute for the Shâh.
 All was given in abundance,
 According to the distinctive custom.
 We will fill the vessels and place them.
 In the assembly our beloved walks about.
 Then the believers eat and go.
 God protects them all.
 The drums beat, and fairies descended.
 The crowd gathered, my friends.
 The drum stopped, the wrestling began.
 A real wrestling match began,
 The brave will challenge the brave.
 My lord is very powerful.
 A necklace round his neck, a gold cap on his
 head :
 A plume of black silk on it.
 The bystanders quiver with excitement.
 On his loins is a gold cloth.
 My Shâh began to wrestle.
 With tight breeches he came forward.
 All the world looked on.
 He held Mihr Muqaddam and shook him.
 He seized and threw him.
 Again clo ing on him, he seized him.
 But he entreated you.
 You have no second, Lâl Khân.
 You are our master, brave man.
 Whatever you wish,
 Write all and we will give it.
 There he received a horse and suit,
 And then his party took their departure.

2.

Bâlâ came from heaven
 For the sake of religion.
 They gathered in every place,
 And began to salute him.
 The Shâh's cap is of fine cotton,
 Light as flowers.
 Under the Shâh is a grey horse,
 Swift as the wind.
 Riding his grey horse the Shâh,
 Goes straight to the Khwâja.
 A lakh and eighty-four thousand servants
 Go behind him.
 The ferry of Rukhan Rôrdânwâlê
 He fords.
 Sukhâ Baloch will not let him pass.
 He shows Sukhâ Baloch a miracle.

‘*Sukhē Balōch ai ūhūā marjā.*
Te rōndī hai mulhūā, Rabbā.
Bauhṛīn āp Khudā.
Dālō hukm kiā Dādū chēlē tān :
 ‘*Is ūhūā jākē panjē chhaṭṭiān lā :*
Ūhūā ūthōyī Rabb dē nūm aṇā.
Pānjē chhaṭṭiān Dādū chēlē lāyān
Ūhūā ūhī pēī aṇā,
Lahndē chaphdē ūhūā dākān dēndī phirdī.
Phir gallē Balōch dē raṣiyā jā.
 ‘*Chhattre dēnān bolrē dēnān :*
Jō mangō sō pā.
Hukm kiā Dādū chēlē tān :
 ‘*Bhairō chharā nūn jādē ān bālā.*
Jalī jalī Bhairō chharīyā āyā.
Hājir khayā ā.
 ‘*Jō kugh hukm āj kā lōuē,*
Mōn nūn ākh suhā.
Hukm kiā pīr Bhairō chharīyā tān :
 ‘*Kachhē kajatān dē bēyē rās karā.*
Langkē chhōṭān urār jār lōyān,
Rattē Rudīyālē latlāṭiān jā.
Kusangē chhattre pakhangē māṇḍē.
Khūngē mōmin Shāh dē sir nū dēn dūd.
Chhattē bambān tālī kēh dītā thān bānā.

Panjē di cē panjān pīrān dē bālḍē,
Chhēvān dīvā Bhairō chharīyā dā jagā
Aisē ai-ē mēzē Shāh Bālē Lālkhān kīē.
Dunīyā vich jirhē ditiē rē dīkhā.
Ik nūm sach pavān dhanā.
Tērē dar kōi nakhī kamī

Aīh dānū, narī firishtē,
Shāh ki ant lēn nūn dē.
Shāh dārōn rēkhkē āundē,
Lamrē qadom lakāē
Ghar ann na sūjhē na pāṇīyē,
Shāh ūhājān kithōn khōwāē.
Ghar ikkō aṭṭī sūtār dī
Śīlavanī gahnē pāē.
Tuā suwā sēr dū dānā sī,
Kāṭ kāt pīswāē.

Dō Uḍnak Puḍnak bālakhē,
Wuh khēṭlē māngwāē.
Kāṭē sāmhē kar rakhē nē,
Nām Rabb dē kard chālāē.
Jal āh unhān jāba karāyā.

‘*Die, camel of Sukha Baloch.*
 ‘*O God,*’ the wife cries.
 ‘*May God himself come to me.*’
 Bālā ordered Dīdū his disc ple :
 ‘*Strike the camel five times ;*
 The camel will rise in the name of God.’
 Dīdū struck her five times.
 The camel rose, grunting,
 And ran hither and thither bay’ing,
 Then she rejoined the herd of the Baloch.
 ‘*I give sheep and goats,*
 And whatever you ask.’
 He ordered Dādū the disciple
 To call Bhairō, the porter, quickly.
 Bhairō, the porter, came as quickly as he could,
 And stood expectant,
 ‘*Whatever your order is,*
 Let me know.’
 He ordered Bhairō, the porter,
 To make vessels of paper.
 They all crossed over,
 And landed at Rattē Rudīyālē.
 Sheep were killed and bread was prepared.
 Eating they blessed the Shāh.
 They made their resting place under a branching
shisham tree.
 Five they lights burned to five priests,
 And a sixth for Bhairō, the porter.
 Such miracles Shah Bālā did,
 And showed them to the world.
 The name of one great omnipresent lord is true.
 At his door is nothing wanting.

3

Right evil spirits and nine angels
 Came to try the Shāh.
 The Shāh saw them in the distance.
 And walked with long strides home.
 He had neither bread nor water in the house.
 Whence could he feed them.
 He had only one ball of thread in the house.
 Which his wife Śīlavanī took and pawned.
 There was a *sēr* and a quarter of corn.
 Which she had cut and ground.

Two boys, Uḍnak and Puḍnak,
 Were called from their play.
 Placing their faces towards the west,
 He sacrificed them in the name of God.
 When he had sacrificed them,

Té kímia kar pakáé.
 Chullé dégán chayhidn né,
 Dé dé dandán musk raḷḷé.
 Pakáé dégán láiyán né.
 Héḷh channañ rukh jaláé.
 Safá karké bartan rakléé né,
 Phir bartanán vich páé.
 'Tussí bhôjan khôḷ, dānūḷ,
 Rabb kanḷá lékhé lāé.'
 'Assí tadôn bhôjan khāuvāngé,
 Jé dônôn bāl biḷhāé.'
 Shāh bāhar nikal gharôn gayá :
 Mangé bāhar duḷé
 Hath jhārū monḍhé chhajhān,

Dóēn nám Rabb dá japḍé dé.
 Phir Uḍnak dhōndā sainākidān,
 Té Puḍnak dast ó dast dhulḍé.
 Oh hāzír ān khālōtē né.
 Phir wékhkē firishtē khush hōé.
 Shāh tad vī shukr karáé.
 Phir bhôjan dānūḍān khāliyā.
 Rabb pardé rās karáé.
 Oh ék nám sach pauñ dhanī,
 Téré ghar kōi nahīn kamī.

Nāmōñ ghus gayá Bālmik,
 Jihṛā phirdā vich ujḍr.
 Bhalé buré nūñ nahīn jāndā.
 Pharké dēndā mār utār.

Bābā Nānak té Bhāi Mardānā
 Unnūñ mil paē vich ujār.
 Oh dōāñ dhīrāñ nūñ vékhkē,
 Khich kharā hathiyār.
 Unnūñ Bābē nasihatāñ kītāñ :
 Tū kar lé gaul qarār
 'Tū aīḍēkion pāp kamaundēñ :
 Kōi nibhḡā dam dé nāl.
 Sānnū aithē banh jā.
 Jāké pūchh ā gharōñ bāhar.'
 Té jaldī ghar nūñ pahuchiā.
 Sab lēndā jī utḥā! aīḍ kapaḷ.
 'Main aīḍē kā pāp kamaundāñ,
 Vich jaké jangal bār.
 Kōi aulḡhé vélé baḡḡḡā,
 Mērá dil dā yār ?'
 Uhnāñ ākhiyā — 'tū lēāvāngā
 Té asīñ khā lāḡḡé.

He hashed them up and began to cook them.
 He put the pots on the fire,
 And put spices in them with ladles.
 They took off the pots when the food was ready.
 They burnt sandalwood.
 Placing clean plates before them,
 He put the food into them.
 'Eat food, O devils,
 May God reckon this to me in some degree.'
 'We will eat food only then,
 When you seat the boys with us.'
 He went outside the house,
 And prayed a prayer.
 With brooms in their hands and baskets on the
 shoulders,
 The boys came repeating the name of God.
 Then Uḍnak washed the plates,
 And Puḍnak gave them water to wash their hands.
 They came and stood in their presence.
 The angels were glad on seeing them.
 The Shāh offered thanks.
 Then the spirits ate the food.
 God blessed it in abundance.
 He is the one true name omnipresent.
 In thy house is no want.

4.

Bālmik forgot the Name,
 When he wandered in the jungle.
 He distinguished not between good and evil.
 He caught (travellers) and beat them and
 stripped them.
 Bābā Nānak and Bhāi Mardānā
 Met him in the wilderness.
 Looking at both of them,
 He drew his sword.
 Bābā Nānak gave him good counsel,
 And exacted a confession from him.
 'You commit great sins :
 None will help you at the last.
 Bind us here.
 Ask your family if they will suffer for you.'
 He went quickly home.
 He called all in the house.
 'I do so much evil,
 Going out to the desert.
 In the time of trouble
 Will some one befriend me ?'
 They said : — 'What you bring
 We will eat.

Sāddā khān dē nāl qarār.
 Phir ih gallān nūn samajhkē.
 Ayā Bābā pās.
 'Kōi nahīn jī mānīd.
 Mainū rakhō apnē sāth.
 Aggē pāp main nā karāngd.
 Main karndān qaul qarār.'
 'Apnā ap sambhāl lē.
 Kuohh sōch karūn bichār.
 Rabb Rabb tū jap lē.
 Bājh nahīn Rabb kōi yār.'
 Phir Bābē nasīhatān ditiān,
 Tē suṭ chhaḍḍiyā hathiyār
 Oh ēk nām sach pavū dhanī
 Tērē ghar nahīn kōi kamī.

Pahilē jug Brahmā
 Liyā autārā.
 Bētē sūn Brahmē dē,
 Pūrē chārā.
 Mathē tīkā dharm dā,
 Gal janiyūn mālā.
 Chaunkē mar gāt gōkharī,
 Hō gāt murdārā.
 Gāō dē uttē jākē,
 Chārē kardē arīdān : —
 'Asīn Brahman ād dē :
 Gul janiyūn tanīdān :
 Kappra pahīnē qīmatī,
 Rēsham dīdān sarīdān
 Rabbā, sāḍḍā bhā dīdān ?
 Hun kēhīdān banīdān.'
 Allah aggē Jhaumprā
 Kardā arjōī : —
 'Sanēhē ghalnān dūr dē ?
 Hō khān muhī darōī'
 Gāō dē uttē ākē,
 Allah masland lagāī
 Chīṭhī likhkē hath
 Bālē pēr dē pharāī.
 'Tū ihnūn suṭnā.
 Ih tainūn dī.
 Ihnūn kawī harām ākhā ?
 Main takbīr chālāī.
 Bhēḍ paikambar khāngē,
 Jihṛē phirēgī khāī.
 Rōz Qiyāmat waqt dē
 Tainūn milēgē vadīdī.
 Mainūn Hindū na nērē aun dēngē.
 Mussalmān na parhngē janāzā.

We can do nothing beyond eating.
 Understand this.'
 He came to the Bābā.
 'No one owns me.
 Keep me beside yourself.
 I will not sin any more.
 This I promise.'
 'Look to yourself.
 Take thought.
 Take the name of God.
 Besides God there is no friend.'
 Then the Bābā advised him,
 And he threw away his sword.
 The one Name Omnipresent is true.
 In thy house is no want.

5.

In the first age Brahmā
 Became incarnate,
 Brahmā had sons,
 Four children.
 They had the sacred mark on the forehead,
 The sacred thread and rosary on the neck.
 A cow died in the kitchen.
 It was rotting.
 Going near the cow,
 The four began to argue : —
 'We are original Brahmans ;
 We wear the sacred thread :
 Our clothes are costly,
 Made of silk.
 Lord, what shall we do now ?
 This is a difficult business.'
 Before God Jhaumprā
 Made a petition.
 'Why dost thou send messages ?
 Come before me.'
 Coming near the cow,
 The Lord sat on his throne.
 He wrote a letter and gave it
 Into the hands of the priest Bālā,
 'You must throw her away.
 It is your portion.
 Who calls it unclean
 When I killed it ?
 The prophets will eat sheep
 That wander in filth pits.
 On the Resurrection day
 You will be called blessed.
 The Hindus will not allow me to approach them.
 The Muslims will not read my burial service.

Mérí kaun shífa'at bharégá ?

Tú sun Khudd rája.

Main ummat rakhná chdkhunán.

Jáman déo Pír Khwája.

Rám té Rahím kádn

Chhap chhap jáná.

Savá nézé té din dvéga,

Hdóé dōzakh pānā.

Pār bishit bāndkē,

Sāmhē vikhānā.

Ummat tērī bhajjke,

Bishitī var jáná.'

Kah Khwája Jhaumpré nūn :—

'Mérd man farmānā.

Rōz qiyāmat waqt dé

Tú pachótānā.

Shāhī tā'm pakāngē.

Sānnū vich bahānā.

Chamak lagē chandōé dā

Muñh pāñ lānā.

W'oh bishitī jánā

Shāhīn nūn farmānā.

Na main vartōñ Ashīmī,

Na tur Makhē jánā.

Allah Alif samān dā

Sabbhō ih bōyān.'

Jhaumprā gāo val tur piyā,

Shālā bānkē jáhīrā.

Tērōñ dhōtī lāhkē,

Sabbhō vast sambhālā.

Sabhnān dā hōwégā

Ihō vartārdā.

Gāo suṭṭē Jhaumprē

Dihārē gujrē chār.

Bhāt rasōī jēundē

Chauñkē dé vichkār.

Bhāīn nūn puchhē Jhaumprē :—

'Main nū kadōñ rālángē nāl ?'

'Jug chauthē rālángē :

Sāddā pakka igrār.'

Gōshē ghat kamāndē

Paggāñ leīāñ utār

'Na main gāo khādhī hai,

Na kītā gāo girās.

Hath na lāyā us nūn.

Mérí kīkar nīlē zāt ?'

'Tú na khadd usnū.

Uhnū munh nāl khā.

Tērā nahīn pāīndā

Who will save me ?

Hear, O Lord God.

I wish to make a nation of my own.

Let Pír Khwája be surety.

The followers of Rám and Rahím

Will hide themselves then.

When the height of the sun comes down to
a spear and a quarter,

I will send them to hell.

Making paradise beyond,

I will show it you.

Your followers running

Will enter heaven.'

The Khwája said to Jhaumpra :—

'Take my advice.

Or on the last day

You will be sorry.

The Shāhīs will prepare dinner.

Invite me to partake.

When the brass goblet glitters

Give the sacred water to all.

This is the way of salvation

For the Shāhīs.

I will not observe Ashṭamī,

Nor will I go to Mecca.

Allah, who is like Alif,

Permitted this.'

Jhaumprā went to the cow,

Assuming the form of a Shāhī.

He removed his clothes

And all the sacred marks.

All his followers

Will do like this.

Four days after Jhaumprā

Had thrown away the cow,

His brothers were dining

In a sacred place.

Jhaumprā asked his brothers :—

'When will you admit me ?'

'We will admit you in the fourth age,

We promise faithfully.'

With his bow he

Knocked off their turbans.

'I have not eaten the cow,

Not a morsel of her,

I have not touched her,

Why do you excommunicate me ?'

'You have not eaten her,

Eat her now,

We do not find

Sānū zarra vi vasā.
 Gussa Kālak Dās nū.
 Chaṛhiyā azgā hā.
 Kālak Dās bhajkē,
 Gāḍḍē kōl khalōid jā.
 Gāḍḍē kōl jākē,
 Ūs takbīr chalāi.
 Bān chalāyā us nū
 Uhdē sinē lāi.
 Ihō sharā iē takbīr
 Shākhān nūn dī.

Pichhē Kālak Das dē
 Silavantī nār
 Māhēpunnē ānkē,
 Nīt karē vichār.
 Dil vich pēt chitārdī :—
 'Duniyā ajab bahār.'
 Tē dāidān dē kōl jākē,
 Kardī oh vichārā.
 'Mērē māhēpunnē ānkē,
 Mahīnē guzrē gyārān
 Tuhānnū sārī hhabar hai.
 Pēt bhandārān.
 Mainū jāēō daskē
 Sārē anwārā.'
 Dāidān nē kōl bahālkē,
 Uhnūn gallīn lāyā.
 'Kihērē chand nihātīōn?
 Tainū fahm na āyā.
 Bāl bahēngī jamkē,
 Tān tū sukh pāyā.'
 Ghar dē andar jākē,
 Adhī rāt vēhānī.
 'Rabbā, mērē pēt vich
 Kī khēl rabbānī?
 Na sūn main kucch jāndē.
 Main hān oniyānī.
 Quḍrat tērī Qādirā
 Tūēn jānīn.'
 Karē razōī dil nāl :—
 'Duniyā ajab hai mēlā.'
 Phir pandhārōn bōliyā
 Alīd Chēlā.
 'Māidān mannīn mērē gurū dā
 Hath nahīn auind vēlā.
 Phir mā putr dā sahjī
 Hōsī mēlā.

Any belief in you at all.
 Kālak Dās became angry.
 Terrible anger arose.
 Kālak Dās ran
 And stood near the dead cow.
 Standing near her,
 He cut her open.
 He pierced her with an arrow
 Near the heart.
 This is the rite
 For killing among the Shāhīs.

6.

In the house of Kālak Dās
 His wife Silavantī
 Was nearing her confinement,
 And was thoughtful.
 In her heart she said :—
 'This is a wonderful world.'
 She went to the nurses,
 And consulted them.
 'My regular months have passed
 It is the eleventh month.²⁰
 You know all about
 The chambers of the womb.
 Tell me all
 The approaching signs.'
 The midwives sat beside her,
 And began to talk.
 'When did you bathe?
 Perhaps you miscalculated.
 But you will soon have a child
 And be happy.'
 She went home.
 It was midnight.
 'O Lord, in my womb
 What strange thing is happening?
 I know nothing.
 I have no experience.
 Thou Mighty One
 Knowest all.'
 She began to comfort herself.
 'The world is strange.'
 From the chambers of the womb spake
 Alif Chēlā.
 'Mother embrace my leader's faith
 Or you will be sorry.
 If you do this
 You and I will quickly meet.'

²⁰ Protracted gestation appears to be common in cases of miraculous birth. We shall find it again in a version of the Legend of Gūgā current among the Chuhṛās. [It also occurs in stories of Gūgā in the Legends of the Panjab. — Ed.]

' *Bachchā, kēhṛā tērā gurū hai ?*
Main nūn ākh sunān.
Kēhṛā dhulā pinā hai ?
Kēhṛā rahndā jān ?
Bhulāṭe tur parāṅgī
Paikē lambe rākhn.
'Jhaumprā mērā gurū hai
Nāl imān.
Us duniyā uttē āunī
Daswān anār.
Aggē dhulē japnā assān
Sahib dā nūn.'

' Child, who is your leader ?
 Tell me.
 What is his village ?
 Where does he live ?
 I will go in the morning
 And do the long journey.'
 'Jhaumprā is my leader,
 I believe in him.
 He will come to the world
 The tenth incarnation.
 Then only we will
 Worship the name of the Master.'

c. Prayers.

A Prayer to God.

Tērē Nām dā adhār mainūn,
Jōh bālak dē muṅh mamūn.
Na, Kartā, kisē gāl khaḍḍēn,
Na chunḡiā bālak mamūn.
Tērā na baln na bhāi,
Na kōi bābul na ammān.
Wahī āṅgē dāhḍē Rabb dē,
Tērā gurj nāl khōpar bhannā.
Likhān tainūn vahi kalāmān.
Kīkar sī bābul ammān ?
Mūsā jēhā chal gayā,
Jinhān Rabb nāl kīṭiān gallān.
Dānsar jēhē chal gāē,
Gaṭh Lankā jiskā jammān.
Yūsuf jēhā chal gayā.
Damḍrā jihān ramḍān.
Pir paṭkambar sahā chal jāndē.
Mantē kisē na pāyā banḍ.
Ik Nām Allah dā sach pavinḥan.
Tērē ghar kōi nahin kam.

I depend on thy Name
 As a child on the teat.
 Creator, none dandled Thee,
 Nor hast Thou been nursed.
 Thou hast neither sister nor brother,
 Nor father nor mother.
 The angels of God will come,
 And break man's skull with a hammer.
 The future has been written for thee.
 What can father or mother do ?
 Men like Moses have passed away,
 Who spoke with God.
 Such as Da'sur also have gone,
 Who was born in Ceylon fort.
 Such as Joseph have gone.
 And women like Damōdrī.
 All the priests and prophets go.
 None has escaped death.
 But the one Name of God is true, monipresent.
 In Thy house is no want.

A Prayer for Salvation.

Sundān gindān dī gat mukṭ hōwē.

May salvation be given to the hearers and the doers of these things.

Bālā Shāh Nūrī,
Achanipurī tērā vāsā.
Mauj Gobindrā tērā bāp hai.
Māi Trigisti dā tū pūt hai.
Māi Kundalān tērī awat hai.
Bāl Bambrīk dā tā bāp hai.
Jāt dā Swarn hai.
Sadkā Bāl Bambrīk dā.
Kālī samiya tē mihr karin. Āmīn.

O Bālā Shāh Nūrī,
 Thou didst live in Achantpurī²¹
 Mauj Gobindrā is thy father.
 Thou art son of Mother Trigisti.
 Mother Kundhan is thy wife.
 Thou art father of Bal Bambrīk.
 Thy caste is Swarn (Golden).
 For thy son Bal Bambrīk.
 Have mercy on the dark race. Amen.

The *chêlas* get their fees and go. Every year after the crop is gathered in Hâr, they go through this service, with the exception of the making of the shrine, the *butti* on the *tharâ* (the altar on the platform).

IV.—RELIGIOUS BELIEFS.

a. Priests.

With respect to their priests, whose names are Bâlâ Shâh, Mârkhânqê, Miân Sûrâ, Lâl Beg, Bâlmîk, Jhaumprâ, Pîr Jhotâ, Gungar Beg, Ail Malûk, they look on them as *autârs* (incarnations) of the one Bâlâ. Jhaumprâ in one of these traditions is called by Alif Chêla, the tenth incarnation.

The priests are called *pîr*, and do duty at marriages and funerals. At marriages the *mirâsî* (bard) places a *dîvâ*, lamp of *âttâ* (dough), in a clean place and the people bow before it, while he says that the *jôt*, or light of their ancestors, is being burnt.

Their *faqîrs* or *sâdhûs* are Shâh Madârî, Naushâhiyâ, Nangeshâhiya, Yatîmshâhiya, Bairâgî. The Shâh Madârîya has a *lîl*, or *bodî*, and a rosary. The Nangeshâhiya have long hair plaited with *bor kâ dudh*, the milk of the banyan tree, and washed with earth. They bind it round the head with a cord of wool, and wear over it a turban of yellow cloth. They wear a large bead over the forehead. They go naked for twelve years, having the person smeared with ashes.

The Bairâgî is dressed much like the Nangeshâhiya, but he carries a *bairdgan*, or prop, on which he sits.

The Naushâhiya has the hair untied. He wears a rosary, and on the wrist an ornament called a *gajrâ*. His clothes are yellow — whatever he has of clothes.

The Yatîmshâhiya is like the Bairâgî.

The *faqîrs'* work is to expel evil spirits with their *mantras* (incantations).

b. Articles of faith.

The tenets of their religion are especially—

1. Sin is a reality.
2. There is one God.
3. Bâlâ is a mediator.

*Sâdqî kûk tîrê aggê,
Tîrî kûk dhur Dargâé. — Amîn.*

Our cry is to thee;
Thy cry reaches the Presence of God.

4. They sacrifice an animal, and also present offerings of corn, *gur*, *ghî*. It is cooked and placed on the shrine. It is called *karâhâ*.

The *gyânî*, *chêla* or priest, stands in front, the congregation behind him. When the *gyânî* (knowing one) says, '*Bolo, momino, sarbgatî,*' they say, '*Amîn, sarbgatî,*' i.e., 'let all have salvation.' The victim sacrificed is a fowl or a goat according to their means. It is called *Allâh dâ Nâm*, 'God's Name.' The food is distributed and eaten, and the *panj sijâteh*, five attributes, are sung.

5. The spirit returns to God.
6. There will be a resurrection of the body.
7. There will be judgment.
8. There are angels.

c. Shrines.

The shrine in a village always faces the east. Its shape is a dome, or, as they say, *gāḍ dūm kī shakal*, like a cow's tail, upright. There are only lamps in it, no idols. The name of the shrine is Bālā Shāh.

d. Rites.

They have no secret rites. Their shrine is worshipped on Thursdays, sacrifices are offered, and also *chūrmān* (a sweetmeat made of bread crumbs mixed with butter and sugar), and the *gyānī* prays. It is only at the consecration of a new shrine that the head of the animal sacrificed and knives are buried under the shrine. The shrine is built on the sacrifice and sacrificial weapons, as a foundation.

There is no ceremony for admission among the Chubras, except participating in the *karāḥī*.

e. Sacrifices.

The animal sacrificed is a fowl, a goat, and perhaps a cow.

The *gyānī*, or a Muhammadan *mulla*, offers the sacrifice.

The sacrifice is offered not near the shrine but at a little distance from it. It is cooked and eaten. They also burn *ghāī*, *rāl* or scented resin,²² and *guggaī* (a gum, used as incense). This is called *kōm*.

When a child is born, he is brought on the twenty-first day and offered or consecrated to Bālmīk, and called Bālmīk *kā bōr*. He is a *nazar*, or offering.

f. Fetishism.

Belief in spirits is general. A spirit may attach itself to a roof and break it, or to a well and throw a man in, or to animals and they will attack and injure man. A *bad rūh* (an evil-spirit) may meditate mischief and God sends a warning. This is called *sabḥāwak* (of good intent).

Good spirits attach themselves to wood and other things, especially cooking vessels. They bring blessings.

Fields are haunted and may accordingly be barren.

g. Ancestor worship.

The Chubras fear the spirit of a woman who dies in childbirth, because she has become a *churāl*, a witch that is to be dreaded. *Faqīrs* have power over spirits and receive information from them of the designs of the spirit world.

Bad dreams come from the *dabāī* (the pressure) of an evil spirit. To drive the evil spirits away Bālmīk's name is taken. Sickness is caused by *bad rūh kā sāyā*, the shadow of an evil spirit. *Faqīrs* and *pīrs* drive away spirits with *jhārā*²³ *karauṇā*, *jhār phānk*,²⁴ conjuring.

Ghosts of the dead haunt houses, burial grounds, &c. They come as little boys with white hair. Not long since in this neighbourhood two children strayed from home in the grey

²² *Rāl*, resin of the *Shorea robusta*.

²³ *Lit.* 'sweep away.'

²⁴ *Lit.* 'blow away.'

dawn and were seen by some of the villagers, who, not recognising them as children of the village, were terrified at the sight of them, believing them to be ghosts. I understand that the children ran some risk of being treated harshly, if not killed, as evil-intentioned ghosts.

Churêls have their feet pointing backwards. They have long paps which they throw over their shoulders. Their hair is long, and face beautiful. A dyer was returning home one day, when he met a *churêl*, who accompanied him to his house. She was very attractive, for she concealed the marks by which he would have recognised her. But at night, when it was time to put out the light, she did it with her hand, which she stretched to such a distance that the dyer in terror found he had a *churêl* by his side. He would have given the alarm, but she threatened him and gave him a rupee. The *faqîr* found her out, however, being set to do it by the dyer's friends. *Us né usê qâbû kar liyâ*, 'he caught her.' She then asked for her rupee and disappeared.

If a woman dies before giving birth to her child, she certainly becomes an evil-spirit. When they bury her, they put a nail through her hands and her feet, and put red pepper on her eyes. They place a chain round her ankles and so bury her. On the way home they sow *setî sarôn*, white mustard, that it may blind her. They have *tûnâ* for her, i.e., charms, otherwise she would come and hurt every one in the house. "This is a fact," said my informant emphatically!

At a certain stage of the incantations the *chêlâ* says, "Are you going?" The spirit says, "Yes, but I want a fowl, a goat, a piece of cloth, &c." This is given, and the bad spirit goes.

There are several kinds of spirits, *churêl*, *blût*, *khavîs*, *jinn*, *dêô*, *parî*. The *churêl* we have described. The *parîs* are *churêls* when they come in companies. A *faqîr*, who dies within his twelve years of *faqîrî*, becomes a *blût*, or a *khavîs*, or a *jinn*, or a *dêô*. If he dies in his forty days of fasting, when he comes to eat one grain a day, he becomes a *khavîs*, or a *jinn*, or a *dêô*.

Totems.

Laving, clove,²⁵ is the name of one of the ancestors in the clan of Goriyê. It is especially revered.

Among the Gils, the *baingyan*,²⁶ egg plant, is particularly noticed. The chief's name was Parth, so they do not eat the *part*, rind, of the *baingyan*.

Women never take the name of their *-ât*, caste, on their lips.

(To be continued.)

NOTES AND QUERIES.

CHRISTIAN TOMB USED FOR MUHAMMADAN WORSHIP.

At Smyrna, on his way from the low-lying town to Mt. Pagus, the traveller is taken by the local guides to see the Tomb of St. Polycarp, who was martyred in the Stadium in A. D. 155. This so-called "tomb" is nowadays an ordinary Muhammadan grave, made of mud and plaster, painted a bluish grey and surmounted by a green turban, thus turning this early Christian Bishop into a Muhammadan Saint. In the niche in the gravestone (without inscription)

lamps are burnt on Thursdays as usual. The "tomb" is in a Muhammadan graveyard still in use and on to it looks the window of a small building used by women as a place of worship on Fridays. The "tomb" is in charge of a woman, who is entitled to a small fee for showing it.

All this shows that worship at Christian tombs by Musalmans (and Hindus, too, for that matter) is not confined to India.

R. C. TEMPLE.

²⁵ Also a nose-stud or ornament.

²⁶ *Part* is the form given in Maya Singh's *Panjâbî Dictionary*, p. 817.

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